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CARSTEN HØEG · OLIVER STRUNK · H. J. W. TILLYARD · EGON WELLESZ
UNA CUM
ARCHIMANDRITA CRYPTENSI
AB EPISTULIS: J. RAASTED

Vol. VII

THE HYMNS OF THE PENTECOSTARIUM

TRANSCRIBED

BY

H. J. W. TILLYARD

COPENHAGEN

EJNAR MUNKSGAARD

1960

MONUMENTA MUSICAE BYZANTINAE

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CARSTEN HØEG, OLIVER STRUNK, H. J. W. TILLYARD, EGON WELLESZ
una cum Archimandrita Cryptensi
Ab epistulis: JØRGEN RAASTED

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PREFACE

The hymns of the Pentecostarium form the last section but one of the Sticherarium and cover the season of Eastertide and Pentecost. The printed Pentecostarium, like the Menaea, contains other matter besides the Proper Hymns or Stichera Idiomela, which are given with their tunes in the manuscripts called Sticheraria. It is with these hymns that the present publication deals; and since in earlier volumes of Transcripta I have given an interpretation of the hymns for November and of the two parts of the Octoechus, so now I shall try to present the important collection in which the movable feasts of the Christian Year find their consummation and conclusion.

My task, which was begun many years ago, has been lightened by the use of the manuscript N (Codex Peribleptus). This formerly belonged to Joseph Bliss Esq., who kindly lent it to me for study. After his death it was given to me by the generosity of Mrs. Bliss; and with her approval I have made it a gift to the Library at University College, Cardiff, where it may be studied freely by all students. Father Kilian Kirchhoff O S F, to whose memory this book is dedicated, left complete at the time of his martyrdom a final volume of translations from the Greek Liturgies (*Osterjubel der Ostkirche*) and copies have been most graciously sent by the Provincial of the Franciscan Order to Prof. Wellesz and to me. This last volume gives versions in German of the hymns contained in the Pentecostarium.

It is a pleasant duty to repeat my thanks to the scholars and institutions whose aid I have recognised in my earlier books; and this is no empty form, for the help that I received, often long ago, now at length bears fruit and contributes to the present publication. In particular I wish to thank my Cardiff colleague, Professor R. T. Dunbar, who, in spite of many claims on his laboratories, again found a darkroom for my photography. I recall with gratitude Sir Frederick Kenyon, who as Secretary of the British Academy secured in aid of my research a most generous grant from the funds of that body, and I also thank his successor Sir Mortimer Wheeler who

followed up the initiative taken by Sir Frederick. To the Librarian of Trinity College, Cambridge, and to the Sub-Librarian (Mr. C. Hurry) I again send my best thanks for much kind help. The Byzantine manuscripts under their charge have been useful to me on many occasions.

In 1950 I paid a final visit to Athens, where the British School of Archaeology, in spite of all difficulties, had resumed its former activities, upholding the tradition of travel and adventure, of friendhip with Greece and a diligent study of her language, together with a ready helpfulness towards the students and wanderers of all friendly nations. I received much kind assistance from the Director (Mr. J. M. Cook), two Assistant Directors (Mr. V. R. Desborough and Mr. Sinclair Hood)—and also from Dr. Weber at the Gennadeum and Professors Zakynthinos and Kornoutos at the National Library; and this has enabled me to secure the photographs and copies needed to complete my study of the Pentecostarium.

Although I have no startling discovery to report, yet I endeavour in this book to take another step in the decipherment of the earlier musical notations and thus to trace the melodic tradition back to a still remoter age. Just as my study of the Octoechus was made easier by my sojourn at Johannesburg in 1936, so the present volume is partly the work of the years 1947–9, when I had the good fortune, after my retirement from Cardiff, to be a temporary lecturer at Rhodes University College, Grahamstown. For this I record my gratitude to all concerned. No better place for quiet research could be found than the City of Saints.

As I now hand in my last volume to the Danish Academy, I can look back with satisfaction over nearly twenty years of common effort, in which Høeg, Wellesz and I have in unbroken harmony striven to promote the study of Byzantine music. There comes a time when old eyes are no longer fit to pore over manuscripts; and so, if this be truly the end, let me now with a thankful heart resign the task to younger and more capable, but not more devoted investigators, wishing them God-speed in their solemn undertaking.

Cambridge, 1950. H. J. W. TILLYARD.

INTRODUCTION

I. The Pentecostarium.

All the melodies in the present volume are newly deciphered and hitherto unpublished, save one, which I gave from a different manuscript some years ago (Hymn 6 for Second Sunday after Easter). The musical text is based on the clear and accurate Codex Peribleptus (N), now at Cardiff. This MS is an almost complete Sticherarium, richer than D (Codex Dalasseni at Vienna) but is surpassed by Codex A (Atheniensis 883). All three MSS belong to the same family and embody the one known musical tradition of the Sticherarium; but N, like many other MSS, contains variants in red ink and itself differs in many places from one or other of its fellows, though without any fundamental divergence of melody. In view of the overruling likeness between all known MSS in this family, we may be satisfied with a correct musical version in any one of them; and we may consider that, for the progress of knowledge, the decipherment and issue of new hymns are more requisite than the study of innumerable small differences or trifling errors in all the scattered copies now extant. In order not to overload the commentary, I have as a rule been content with a satisfactory version from one MS and variants from one other. Usually N is the main source and either D or T (Sticherarium at Cambridge) will be collated. As A is the most accurate of our MSS, I have used it whenever I had a copy at hand. Readings of the second hand of N are omitted unless they supply a notable variation of the melody. Medial signatures are not mentioned unless they confirm an important cadence or are in any way unusual. The evidence of these signatures, often added by later scribes, must not weigh against the neumes, when the latter are clear. Our references are to the second volume of N.

The title Sticherarium denotes the Collection of Proper Hymns for the fixed and movable holy days throughout the Christian Year, together with certain other collections, *viz.* the Octoechus (or Ferial

Service for every period of eight weeks, Mode by Mode), the Dogmatic Verses for the Virgin Mary, the Stabat Mater Hymns, the Morning Hymns of Leo, and the Imitated Verses for Lent. (The name comes from *Stichera*, hymns following a *Stichos* or verse from a Psalm). As poetry the hymns of the Pentecostarium neither rise above nor fall below the ordinary Byzantine standard. Being in the main little more than adaptations of the Biblical narrative, they seldom show any flight of imagination; but, on the other hand, they mostly avoid mere verbiage and senseless imagery. Few, if any, of them have been versified in English; and the *Anthologia* of W. Christ and M. Paranikas has admitted none. Many of the melodies are of some length and difficulty, the study of which cannot fail to enrich our knowledge of mediaeval hymnody.

All the MSS so far mentioned belong to the Round or Middle Byzantine musical notation. The earlier neumes only gave an approximate or inexact guide to the singer, who was obliged to know the tune by heart, after learning it from his teacher's lips. It is therefore upon the Round Notation that we rely for the actual notes of Byzantine hymns. Some progress however has been made in the interpretation of the earlier stages, as will be seen further on.

II. Translations.

An editor would naturally wish to give an English version of all his hymns, with interlinear Latin under the music. This I have done in my *Twenty Canons from the Trinity Hirmologium*; but in the main series of Transcripta such a course is ruled out by stern restrictions of space. The full translation may however be found in Fr. Kilian Kirchhoff's book, *Osterjubel der Ostkirche*, already mentioned in the preface. A student, who has the patience to read page after page, whether in German or in Greek, will perhaps begin to understand how these hymns, without much originality or poetic fire, nevertheless combine with the musical setting, the stately architecture and gorgeous ritual of the Orthodox Church, to produce an act of worship of the most exalted grandeur, full of edification for the faithful.

Here I must content myself with four hymns in English, which, unlike many, are not mere variations of the biblical narrative.

Third Sunday after Easter, by Cumulas:

At the pool of Bethesda a man lay in weakness; and, seeing thee, O Lord, he cried "I have not a man to cast me into the water, when it is troubled. But while I am going, another is before me and taketh the healing; but I lie sick." And straightway the Saviour had compassion and said unto him: "For thee I became man, for thee I was incarnate: and sayest thou 'I have not a man'? Take up thy bed and walk!" Holy Lord, unto thee all things are possible, all things obey thee. Remember us and pity us, as Friend of man.

Ascension, by Saint John of Damascus:

The Lord was received up into Heaven that He might send the Comforter into the world. The skies prepared His throne, the clouds His pathway. Angels are astonished, seeing a Man set over them. The Father receiveth Him whom He hath in His bosom as co-eternal. The Holy Ghost commandeth all His angels: "Open the gates, O ye our rulers! All nations clap your hands! For Christ hath ascended where He was aforetime."

Pentecost, by the Emperor Leo:

Hither, ye peoples! Let us worship the Godhead in three Persons, the Son in the Father with the Holy Ghost. For the Father begat the Son before all time, co-eternal Partner of his throne; and the Holy Ghost was in the Father, glorified together with the Son: one Might, one Substance, one Godhead, which we all do worship and say: "Holy is God, who created all things through the Son by the operation of the Holy Ghost: Holy and Mighty, through whom we know the Father, through whom the Holy Ghost came into the world: Holy and Immortal, the Spirit, the Comforter, proceeding from the Father and resting upon the Son. Holy Trinity, to thee be glory!"

All Saints' Sunday:

Hither all! Let us rejoice in the Spirit in memory of the Saints. For their day hath come, bringing unto us the gifts that make us rich. Therefore with the sound of delight and a clear conscience let us cry aloud, saying: "Hail, assembly of the Prophets, who proclaimed unto the world the coming of Christ and saw things afar off as had been nigh. Hail, band of Apostles, fishers of men, your

nets spread for the Gentiles. Hail, multitude of Martyrs, gathered from the ends of the earth into one Faith, who for that Faith endured torments and gained at last the martyr's crown. Hail, company of the Fathers, who wore out your mortal bodies with fasting and mortified the lusts of the flesh, whereby ye gave wings to your souls through love divine and soared aloft unto Heaven; and now, rejoicing with the Archangels, ye taste everlasting bliss. But, O Prophets, Apostles and Martyrs with Confessors, pray ye unceasingly unto Him who crowned you, that delivered from foes, both seen and unseen, be all who in faith and yearning do keep your ever honoured memorial."

III. DERIVATION OF THE BYZANTINE MODES.

In Early Christian times the lyre was still the household instrument, but the double-flute (Aulos) was regarded as wicked. The simplest tuning of the lyre, with all strings at their lowest pitch, was *e f g a b-flat c' d'* which was the Conjunct form of the Dorian Harmonia. In the Perfect System this became *B c d e f g a b* and was called Hypodorian. But in the Middle Ages the names of the Modes were confused; and the numbers give a more trustworthy guide. The reason for this confusion has been clearly given by Mountford (1).

The other Modes on the lyre were made by retuning one or more strings. Thus the Phrygian tetrachord was *e f-sharp g a* and the Lydian *e f-sharp g-sharp a*. The forms in the Perfect System were *d e f g* and *c d e f*. As with the Dorian Harmonia, the corresponding Conjunct forms are called Hypophrygian and Hypolydian in the Perfect System, the notes being *A B c d e f g a* and *c d e f g a b c'*.

It must be rembered that this tabulation of Modes belongs to the time after Aristoxenus and to the Hellenistic and Roman ages. The practice of the fifth and earlier centuries was different, because every Mode had a separate scale with its own intervals, so that a different Aulos was needed to produce it. This has been most ably pointed out by Miss K. Schlesinger in her great book on the Greek Aulos (2), which few reviewers seem to have understood. Without

(1) *J. H. S.* XL (1920), 39–41. (The distinction between Authentic and Plagal Modes at the foot of page 39 does not hold in Byzantine Music).

(2) *The Greek Aulos* by Kathleen Schlesinger, London 1939. (Reviewed with some understanding in *J. H. S.* LIX, 395).

venturing to criticise so learned a work, I may be allowed to say that her account of the Dorian and Mixolydian Modes seems to me wholly successful, but a simpler derivation of the two Asiatic Modes, Lydian and Phrygian, is possible:

Three equal holes will give roughly f g a b, each tone being slightly larger than the last—say 10/9 9/8 8/7, Lydian; while d e f g would be a fairly good Phrygian tetrachord. Pipes with three holes have been found in Mesopotamia.

In the Middle Ages, as has been said, the names of the Modes were confused: the *d*-Mode (First Authentic) was called Dorian and its Plagal (*A-a* in root-position) was called Hypodorian. But as soon as we begin to transcribe Byzantine hymns, we find that the Plagal has nearly the same compass as the Authentic and uses *d* as its regular Finalis, never beginning from *A* nor ending on *A*. It seems clear that the scale has been transposed a fourth higher; so that, if the Authentic (Disjunct species) is *d–b-natural–d'*, the Plagal will be *d–b-flat–d'* (Conjunct species). On the same principle the Second Authentic is *e–b–e'* and the Second Plagal *e–b-flat–e'*. The Third Authentic (called Lydian in the early Middle Ages) is *f–b–f'* and the Third Plagal *f–b-flat–f'*.

In the Modern Greek or Chrysanthine System, although there are nominally eight Modes, there is much confusion and overlapping. Mode I and I Plagal seem to use *b-natural* and *b--flat* indiscriminately, often ascending with *b* and flattening in descent. The *e*-Mode is called Legetos and is regarded as a by-form of Mode IV; otherwise II and II Plagal have been invaded by the Chromatic species under Eastern influence. The Russian and Italo-Grecian Systems have lost the *f–b–f'* Mode. The Mozarabic has only four Modes, which are usually *d–b–d'* (with accidental *b-flat*), *e–b–e'* and *f–b-flat–f'*, with *g–b–g'* as the fourth Mode. (In no system is the melody confined to one octave; but for convenience of tabulation these octaves are taken as typical).

The Synagogal music of the Moroccan Jews (1) has a strongly Byzantine aspect and has preserved seven out of eight Modes—all but the *f–b–f'*. In the Chrysanthine System Mode III is said to

(1) See my Hymns of the *Octoechus Pt. I* (Copenhagen 1940), page XXI.

consist of major tones and thirds of tones and is called Enharmonic. This is clearly a mistake—Chrysanthus knew little about ancient Greek music, but was probably trying to describe the Pythagorean tetrachord, two major tones and a very small semitone (1). All Western musicians have reported that in the 19th century both Mode III and III Plagal (Barys) equalled our f-major. In the 19th century the *f*-Mode in Gregorian music had *b-flat*. So we may conclude that the difficult scale *f–b–f'* was the first to drop out: it is in fact the least used of all Modes in Byzantine hymnody.

So far we have found that the first three Authentic and Plagal Modes fit into the pattern without difficulty; but the following points must also be mentioned:

(1) The compass is not limited to one octave.

(2) Transitions from Mode to Mode are easy and frequent in a purely vocal system. When this happens, it may be necessary to change *b-natural* into *b-flat* or vice versa, either to avoid an augmented fourth or to suit the general character of the passage. Where either *b-flat* or *b-natural* would give a satisfactory effect, the singers probably pleased themselves or followed local tradition, as happens nowadays.

(3) The use of certain stock formulae or motives does not afford a general distinction between Authentic and Plagal Modes. In Modes I and I Plagal or III and III Plagal the distinction is very faint; in II and II Plagal it is nil. But it does prevail in IV and IV Plagal, as a glance at our transcriptions will show.

The question of *b-natural* or *b-flat* in the Fourth Modes is difficult, because Mode IV, which properly begins from *d'*, is usually read from *g*, to avoid too high notes; while IV Plagal also mostly begins from *g* and ends on it. In the Chrysanthine System these Modes oscillate between *b-natural* and *b-flat*; but the Synagogal music of Morocco has both forms clearly distinguished. On the whole it seems best to have *b-flat* in Mode IV Plagal, as in the other Plagal Modes, and *b-natural* in the Fourth Authentic, except where one or other must be altered to avoid a tritone.

If we assume *b-flat* as normal in Mode IV Plagal, we must also allow the possibility of *b-natural* in such cases as these:

(1) In a sequence *g b c'* or *d' b c'* where *b-natural* is easier.

(2) When we approach the cadence of an Authentic Mode

(1) Cf. J. F. Mountford, in *Classical Quarterly*, XVII, page 132, (where it is explained that the Pythagorean tetrachord is Ptolemy's ditoniaion).

(usually I or III) at the end of a paragraph—a temporary stop on *a*, *d'* or *c'* need not be regarded as a transition.

(3) In high passages which are virtually in Mode III.

These suggestions apply *mutatis mutandis* to the other Plagal Modes. Furthermore the formula *b c' c' b* may be sung with *b-natural* in an Authentic Mode; but in Plagal Modes as *b-natural c' c' b-flat*, unless it forms a medial cadence, where *b-natural* is required. A cadence on *b* is always treated as *b-natural*, since *b-flat* is not the Finalis of any Mode.

This section gives my own opinion and is not a pronouncement of the Editorial Board.

IV. The Earlier Musical Notations.

The principal stages of the Byzantine musical notation are these:

(1) Early Byzantine, 10th to 12th centuries.
(2) Middle Byzantine (or Round), 12th to 15th centuries.
(3) Late Byzantine (sometimes called Cucuzelian), 15th to 18th centuries.
(4) Modern or Chrysanthine, from 1821 to the present day.

Of these the Round or Middle Byzantine Notation is the most important, because it is the first system that gives the melodies in a definite and clearly decipherable form. The earlier neumes are indefinite and mnemonic: that is to say, they could only be used by a singer who knew the tune by heart.

The Early Byzantine Notation may be subdivided as follows:

(1) 10th century: no sign for Ison (repeated note), for which a blank space is left over the words. Of this notation the chief MSS are three at Athos, Laura 152 (1), Laura 252 (2), Esphigmenou 54 (3), and besides Patmos 55. For convenience we may call this the *Esphigmenian Notation*. The last note of a hymn is marked by a heavy dot or a small cross, where later systems would put an Ison.

(2) 11th century: the Ison is a plain stroke—but most of the neumes are like the Esphigmenian. At Mt. Sinai there are several examples of this stage, e.g. Sin. 1219. At Athos the Monastery

(1) Riemann, *Die byz. Notenschr.*, Pl. I–III. *B. S. A.* XIX (1912–13), Pl. XIV (my photograph). Laura 152 was formerly called B 32.

(2) Wellesz, *Eastern Elements in Western Chant*, Pl. V.

(3) Thibaut's *Monuments*, Pl. VI.

(Skete) of St. Andrew has a good specimen (No. 18). From this we may call the notation *Andreatic.*

(3) 11th to 12th centuries: the Ison has a hook, the plain stroke is the Oligon (as in the Round Notation). This is called the *Coislin Notation* from the manuscript at Paris, Coislin 220 (1). I discovered the interpretation in 1936 (*Byz. Zeitschr.*, 1937, 345).

Finally the Chartres fragment (2) which is part of a MS at Athos (Laura Γ 67), is in a class of its own, standing midway between the Esphigmenian and the Andreatic notations, but more florid in style than either. It is also unique as a work of art: the neumes are drawn in a rich carmine ink over words boldly written in black.

The Coislin Notation.

The student would do well at this point to examine Plate IV in Wellesz, *Eastern Elements.* The first two lines of neumes are in Round or Middle Byzantine Notation. Then follow two versions in the Coislin System (with the hooked Ison) and finally a line in the Esphigmenian, which probably comes from the same MS at Laura on Mt. Athos that I have often used when it was called B 32 (now 152; the new catalogue renumbered the MSS but gave no means of identification). Wellesz has only deciphered the neumes from the Round Notation, although he declares himself in agreement with my interpretation of the Coislin. I may therefore be allowed to supply the key to Wellesz' line L_2 (Laura 249):

(1) Α - να - στα - σε - ως η - με - ρα
a a d a a a a a

(2) λαμ - πρυν - θω - μεν λα - οι
g ef g-a a a a-

(1) Many facsimiles of this notation have been published: V. Beneševič, *Mon. Sinaitica*, Fasc. I, Pl. 43; Thibaut, *Origine Byz.*, Pl. IV; Gastoué, *Introd. à la Paléogr. Mus. Byz.*, Pl. IV; Riemann, *op. cit.*, Pl. IV and V. Key to the notation *Byz. Zeitschr.* XXXVII (1937) and references, pp. 346 ff. All the examples in Tardo, *L'Antica Melurgia Bizantina*, described by him as *semiografia paleobizantina*, are in the Coislin Notation (Plates X–XXII). Riemann confused the Coislin Notation with the Andreatic, not noticing that the former used the hooked Ison only (*op. cit.* 57). Cf. also O. Tiby, *La Musica Bizantina*, Pl. 3 and 4, where the descriptions are right; and my *Hymns of the Octoechus*, Pt. I, p. XIX.

(2) Gastoué, Pl. III.

(3) Πα - σχα Κυ - ρι - ου Πα - σχα
a- g· ef a b· g- g

(4) εκ γαρ θα - να - του προσ ζω - ην ....
c′ c′ c′ c′· b· a c′b c′- d′ c′d′c′d′bc′

(5) και εκ γης προς ου - ρα - νον
b c′ d′ bc′ a ga a-

(6) Χρι - στος .... ο Θε - ος
ef ag a- bc′ a g ag

(7) η - μας δι - ε - βι - βα - σεν
ef ag a g f e d

(8) ε - πι - νι - κι - ον .. ᾳ - δον - τας.
a a a g· ef g-a a- a

Line 1. -σε- Kentema over Oligon has an indefinite value, here a 5th upwards. **2.** -πρυν- Apostrophus = 3rd downwards. -θῶ- Observe in the line marked C that the Oligon had to be remembered, but L_2, which is later, puts it in. **3.** Πά- Kratema, which in the two lowest lines stands alone: the progression was remembered. -ου The top line is badly engraved: it should be b·a. Πά- Double Apostrophus = 3rd downwards. **4.** ἐκ Enarxis marks beginning of phrase. -νά- The reading of L_2 is uncertain: if Apostrophus-Oxeia are right they mean bc′. I prefer however the text of C, an Oxeia with accentual value (answering to Oxeia annulled by Ison in the Round Notation). ζω- I again follow C, the ascending note is remembered over the Bareia (L uncertain). The Kylisma adds the usual ornament (optional in line 2; hence the Little Kylisma is used and the neumes are not written in full). **5.** The Elaphron at the beginning of a line only strengthens the Apostrophus. πρὸς οὐ- Apostrophus twice = descending 3rd. -νόν C gives the Apoderma (Tenuto) alone, the Ison had to be remembered. **6.** L_2 and C are both obscure. The Oligon may be an ascending 3rd and another Oligon can be understood over the Diple. (In C we probably only go down to g and must understand an ascent over the Klasma: Χρι - στος as if
ga g a-bc′
the equivalent were -στος). -ός Xeron Klasma, the descent is remembered. C has the uncompounded form which qualifies two remembered progressions, here a- g·. **7.** ἡ- Apostrophus = 3rd downwards. δι- Petaste with only accentual value. **8.** Oxeia with Kentema (in C only Oxeia) = 5th upwards. The rest is obvious.

This is a very simple case and shows clearly how the expression of the melody developed through the ages. The lowest line (Esphigmenian Notation) is not quite distinct enough for discussion. But I have a copy of my own and shall deal with it in a later section.

In Wellesz' other diagram (Plate IX) the lowest line L is Esphigmenian, Gf and V are both Coislin (1000 A.D. seems rather early for conjectural date), D=Codex Dalasseni; and Va is the splendid MS, also in the Round Notation, usually marked U, at the monastery of Vatopedi on Mt. Athos.

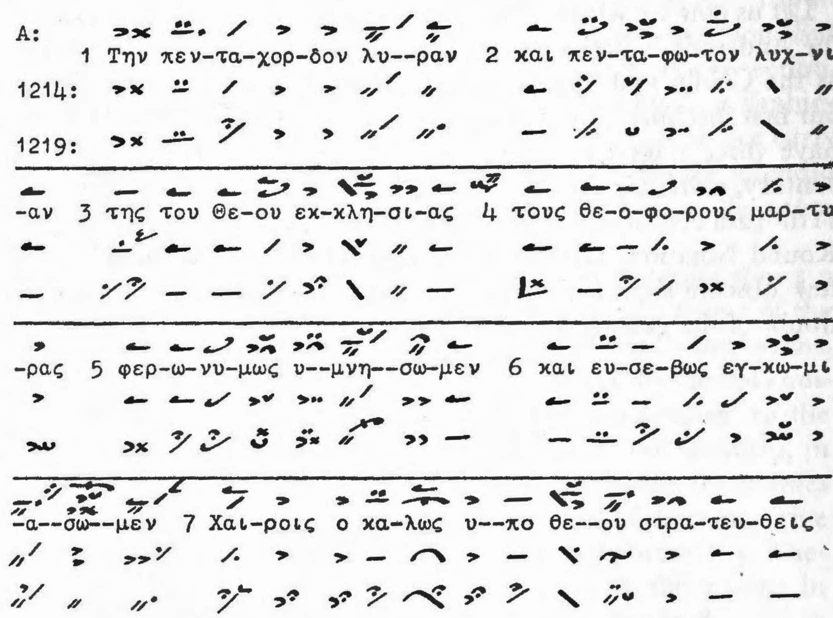
In all specimens so far examined the Coislin Notation shows a fairly close likeness to the Round System, both in the shapes of the neumes and in their occurrence in the same places in the hymns. Certain cadences and formulae clearly correspond. By careful comparison we are led to infer (a) that the melodies assigned to the Hirmi and to the Stichera Idiomela are similar, if not identical, in the Coislin and Round Notations, (b) that in the Coislin, the neumes have not acquired fixed interval-value: and many of them only give the rhythmical framework for some conventional phrase: e.g. Thematismus Eso in the Round Notation is given with the neumes in full as in Fig. 2.54, the notes being like g- a- c'b a-, but in the Coislin it is shortened, as in Fig. 2.55, g- a- bc' a-, the first and second interval signs being omitted, while in the Andreatic System an abbreviation for θ(εματισμὸς) ἔ(σω) without any neumes, is usually written (Fig. 2.52). The singer who knew the melody could use the Coislin neumes as a guide to rhythm and an aid to memory: and we, with the Round Notation before us, can (as I have shown elsewhere (1)) reconstruct the tune in the older form.

(1) See article in *Byz. Zeitschr.* 1937, 345.

The Andreatic Notation. The Chartres Notation.

Let us now see whether we can retrace our steps yet further. Does the Andreatic Notation give us in broad outline the same melodies as the Coislin and therefore as the Round? The answer is Yes, as our first specimen (Fig. 1, pp. XX–XXIII) clearly shows. Here we have three stages: **1**: Sinai 1219, Andreatic Notation, early 11th century, written in the lowest row; **2**: Sinai 1214, Coislin Notation, 11th–12th centuries, written in the middle; **3**: Atheniensis 883 (A), Round Notation, 12th–13th century, written above. In spite of a few obscure signs and uncertainties of rendering, there can be no doubt of the general likeness:

Fig. 1.



Line 1. For the small sign over -τα- see Fig. 2.48. λυ- The Diple in the older notations prolongs a note for which no sign is written. Here understand the ascending second from the Middle-Byzantine version. -ραν The dot is probably a mark of punctuation: understand here an Ison with the Diple. **2.** -τα- Klasma (slight lengthening or dotted quaver) stands alone in the Andreatic System: the musical progression was remembered. λυχ- Bareia, subsidiary sign, the musical notes were supplied by the singer from memory in the older systems. **3.** της Sin. 1219 has written the neumes twice (by mistake). -ου The small mark over the Oxeia in 1219 is obscure. **4.** τους See Fig. 2.49. The Chamele probably means that we are on the basic note of Mode III Plagal (f) on which the last phrase ended. -ρασ See Fig. 2.38. **5.** -μως Obscure sign over Klasma in 1219, perhaps Chamele, which may be used for any downward leap. -μνη- See Fig. 2.50. **6.** -α- The Diple qualifies a note remembered but unwritten, in 1214 an ascending third is required, but in 1219 an ascending fourth. The next notes seem to be different in the two MSS, both giving common formulae. Understand an Ison over -σω- and -μεν in 1219. **7.** The same obscure small sign over Χαι- as in line 3. -ου The Xeron Klasma appears in its uncompounded form in 1219. The Kentemata in 1219 suggest the common formula which we give. As A has no Xeron Klasma we cannot assume that the melodies agreed.

ad Fig. 1.

Mode IV, from g

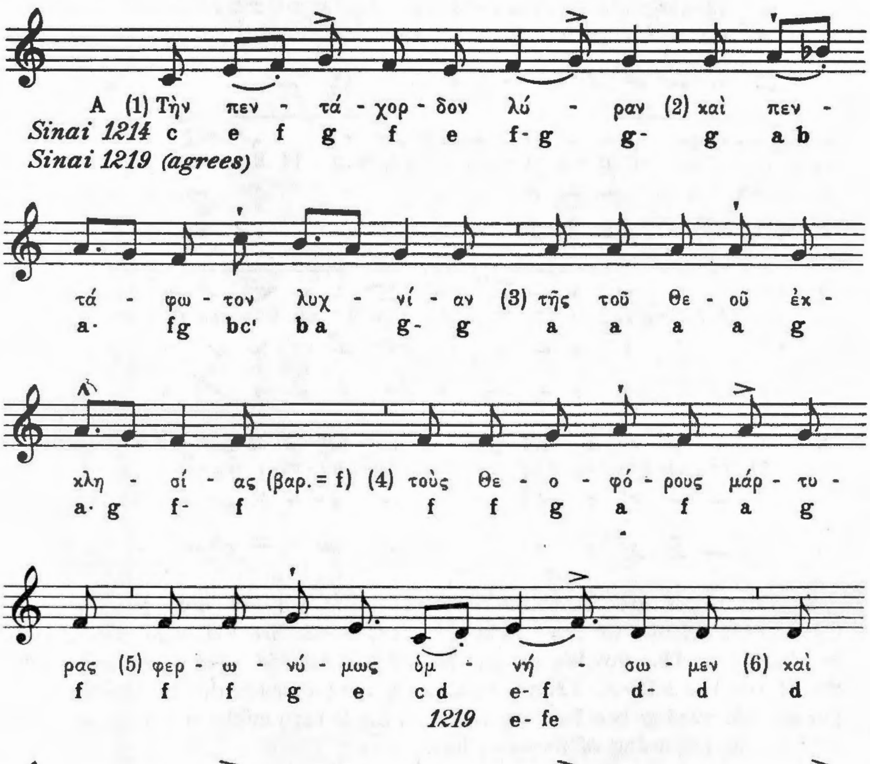
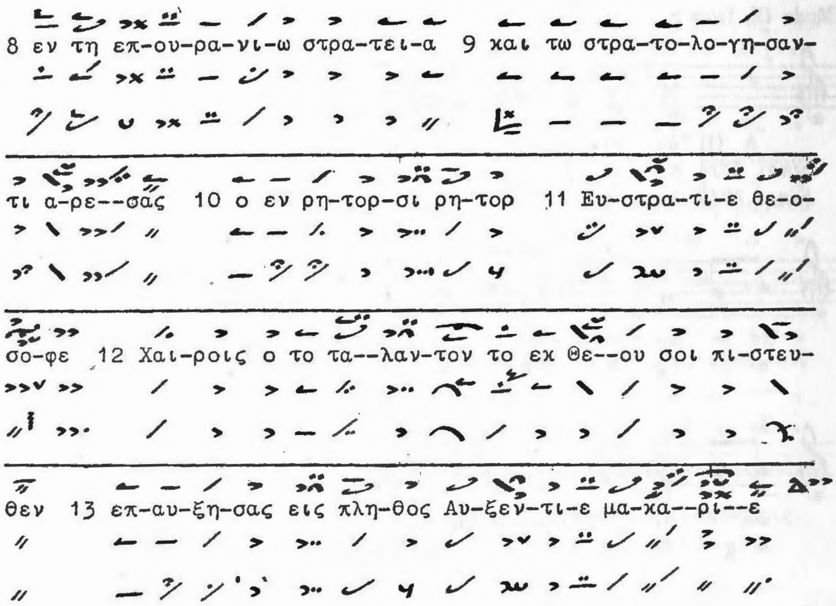


Fig. 1 (cont.)



8. The words are abbreviated in 1219 and we can only guess where the neumes belong: we have followed 1214. **9.** και See Fig. 2.49. **10.** ρητορ See Fig. 2.51. **11.** -σο- We assume an omitted Ison in 1219 over the Diple: the Hyporrhoe follows. **12.** το Enarxis in 1214 denotes the beginning of a phrase. **13.** πληθοσ See Fig. 2.51. **14.** fin. Sinai 1219 might end on g but fall to c at the beginning of the next line.

We have quoted about half the hymn. The indications of rhythm are in general agreement in all three MSS unless otherwise described.

The similarity between the musical versions in these three notations is not a mere coincidence, but can be traced in all the Sticherarical hymns that I have examined. We may therefore take it as certain that the tradition was constant (apart from small local variations) from the 11th to the 15th centuries. Having established so much, we still have to investigate the archaic signs that are almost unknown to the Round System, or so rare that their use gives us no clue. These signs linger in the older Coislin manuscripts e.g. Sinai 569. But the Chartres notation, the Andreatic and the Esphigmenian use them, though not quite uniformly. Our task is

ad Fig. 1 (cont.)

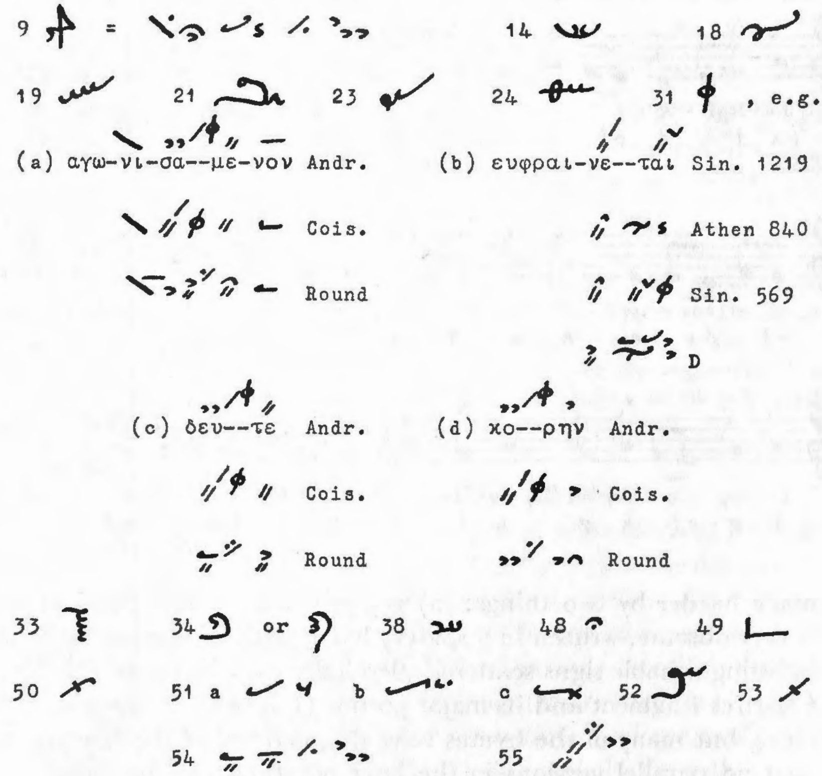


made harder by two things: (a) my principal source, Sinai 1219, is very obscure, written in a spidery hand, with minute and almost indistinguishable signs scattered plentifully over its pages. (b) The Chartres fragment and its major portion (Laura Γ 67) are perfectly clear, but many of the hymns have dropped out of the liturgy, so that no parallel versions in the later notations can be found.

The starting point of our enquiry must be the page of a musical treatise at the monastery of Laura, bound up with the MS Laura Γ 67, from which the famous Chartres fragment was torn out. This MS probably dates from the early 11th century. The surviving

page of the treatise gives a list of symbols with their names, but no explanation (1). From their occurrence in the hymns and from parallel passages in the later notations we may, however, be able to infer the meaning of a good many of them, although their revived use in the Late Byzantine (sometimes called Cucuzelian) notation cannot be a trustworthy guide to their original value. We give the signs in the order and with the numeration of the fragment (2) omitting those for which we have no fresh evidence and adding a few that do not occur in the fragment but can be traced elsewhere:

Fig. 2.



(1) Fragment published *B. S. A.* XIX (1912–13) 95 and plate XIII. Gastoué gives some of the symbols in his list *Introd. à la Paléogr. mus. byz.* 33,34: also Thibaut, *Origine byz.* c.iii.

(2) *B. S. A.* ibid. 100.

The total result is as follows: nineteen signs in the fragment need no explanation: we deal with eleven below, leaving twenty-seven still obscure. But many of these obscure signs do not occur in actual use.

9. σταυρὸς ἀπὸ δεξιᾶς: with equivalent in the Round Notation: musical value: (a), or elsewhere (b):



14. ἀπόθεμα: this may be the same as the Epegerma, answering to the later Piasma (which in the fragment has quite a different shape). The equivalent is a phrase like *e f* (dim.) *d e f* or *g* (dim.) *e f g* or *f d* (dim.).

18. τίναγμα: this seems to be the same as the Little Kylisma, which indicates an ornamental phrase like *e- f g f d e*.

19. ἀνατρίχισμα: frequent in Laura B 22, used like the Uranisma (No. 23) with the same equivalent phrase answering to the Thematismus Eso, e.g. *g-a-c'ba-*.

21. σύναγμα: the Synagma is usually followed by the Thema Haploun, as the equivalent in the Coislin Notation shows. The Round Notation usually (but not always) omits these subsidiary signs and only gives the neumes (1). Here the corresponding phrase is like



Such ornamental figures had not an altogether fixed pattern, as we see from the variety of representation in the Round System.

23. οὐράνισμα: this seems to be the same as the Thematismus Eso, like *g a c' b a-* or *g-a-d' c' b-*. It often follows the Pelaston (No. 34).

24. θέμα: later called Thema Haploun. In Coislin Notation usually found with σύναγμα, as already shown under No. 21.

(1) H. J. W. Tillyard, *Handbook of Middle Byz. Mus. Notation* (Copenhagen 1935) 28.

31. φθορά: this sign is seldom used in the classical Round Notation, but was often added by a later hand. It denoted some chromatic change, probably *a flat* combined with *b natural.* In the examples that we have tabulated, the Phthora has disappeared in the Round version; from which the natural inference is that chromatic changes were out of fashion in the 13th and 14th centuries, but were reintroduced later, when Oriental influences, especially in the 17th and 18th centuries, became stronger.



In example (b) the uncompounded form of the Xeron Klasma is seen in 1219 and 569, but the usual form in D.

33. κατάβα τρομικόν: this evidently contains the Hyporrhoe (two descending seconds) and may answer to the later Gorgosyntheton (*Handbook* p. 27).

34. πελαστόν: usually found with Uranisma no. 23. *q.v.*

38. ῥάπισμα: seems to be a compound of Apostrophus and Klasma, to which pair it is often equated.

The following do not occur in the Laura fragment:

48. ἀργόν (?): this sign is quite distinct from the Apoderma (tenuto). It has no equivalent in any later system and only the Andreatic uses it: We suppose it to denote a very slight prolongation. The later Argon ˥ is given by the theorists, but hardly ever used.

49. λύγισμα (?): this is the name in the Late Byzantine Notation, but the usage differs. In the Andreatic it seems to mark the beginning of a phrase and might be another form of the Enarxis (Wellesz).

50. ἀντικένωμα: an up-and-down phrase, like *e- fe.*

51. κούφισμα. The uncompounded form (a) is used in the Andreatic notation always over two syllables, the regular equivalent being first a Petaste or a Kuphisma (form c) over one syllable and then a descending sign. Form (b) which has become stereotyped, is also used over *two* syllables in the Coislin notation. But form (c) (Round Notation) stands over one syllable and a descending sign

regularly follows. Thus clearly the neume originally affected two syllables and implies a vigorous ascent, followed by a descent.

52. θεματισμὸς ἔσω, Andreatic (for Coislin forms see *Byz. Zeits.* XXXVII 354 fig. 5).

53. Name unknown: seems to be a strengthened form of the Oxeia, perhaps compounded with the Klasma.

54. θεματισμὸς ἔσω (Round); 55 id. (Coislin).

The Esphigmenian Notation.

The hope of finding an exact method of reading this archaic system may not seem very great. For, in the first place, our two best MSS are Hirmologia, where the tradition was far less uniform than in the Sticherarical hymns (1). Secondly there are no Hirmologia known in the Andreatic notation, so that we have a gap of a hundred years in the transmission. Let us nevertheless take two specimens and compare with later versions.

The first example (p. XXVIII) is a transcription of the line marked L_1 (= Laura B 32) in Wellesz, *Eastern Elements*, Pl. IV. It is the earliest form of the Easter Canon: also given in Wellesz, *History*, 230 (my own copy is in *B.S.A.* XIX, 111):

(1) Wellesz, *Eastern Elements*, Pl. V, gives a page from a Sticherarium in the Esphigmenian Notation and copy on lowest line in Pl. IX (not deciphered in detail).

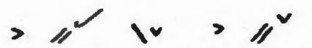
(1) ʼΑ - να - στα - σε - ως η - με - ρα
g a d a a g c′ c′

(2) λαμ - πρυν - θω - μεν λα - οι
g· f g-a a g a-

(3) Πα - σχα Κυ - ρι - ου Πα - σχα
a- g a a a g- g

(4) εκ γαρ θα - να - του προς ζω - ην
c′ c′ c′ d′ d′ a a c′-d′

(5) και εκ γης προς ου - ρα - νον
c′ c′ d′ c′ b·a a â



(6) Χρι - στος ο Θε - ος
f g-c′ b·a g a-g·

(7) η - μας δι - ε - βι - βα - σεν
g f a g a a a

(8) ε - πι - νι - κι - ον ᾳ - δον - τας.
a g a g· f g-a a- a

Explanation.

1. -στά- Apostrophus has indefinite value, here a fifth downwards. -σε- Oxeia here a fifth upwards. A blank is left for repeated note. (No Ison yet). -μέ- Oxeia = 4th upwards, (the Oxeia belongs here). **2.** λαμ- Klasma = dotted quaver: progression remembered by singer. -θῶ- Diple = crochet: the Oligon was not yet in use; progression remembered. -οί ditto. **3.** Πά- Uncompounded Kratema, purely accentual and rhythmical value. Πά- (2nd time) Diple = crochet, progression remembered. **4.** The Apostrophus reads from d′, the upper Finalis. Such a break in the chain of intervals is often found in the Early Byzantine notations. -νά- Kentema may be an ascending second at this stage. πρὸς Apostrophus = 4th downwards. -ἤν The progression over Diple (crochet) is remembered. **5.** οὐ- The Bareia and Klasma belong here: two progressions (remembered) are implied. -νόν Apoderma = tenuto. **6.** Χρι- Apostrophus = 3rd downwards. -στὸς We can only suggest a suitable progression here—the Kratema might qualify a group of notes. ὁ Bareia and Diple

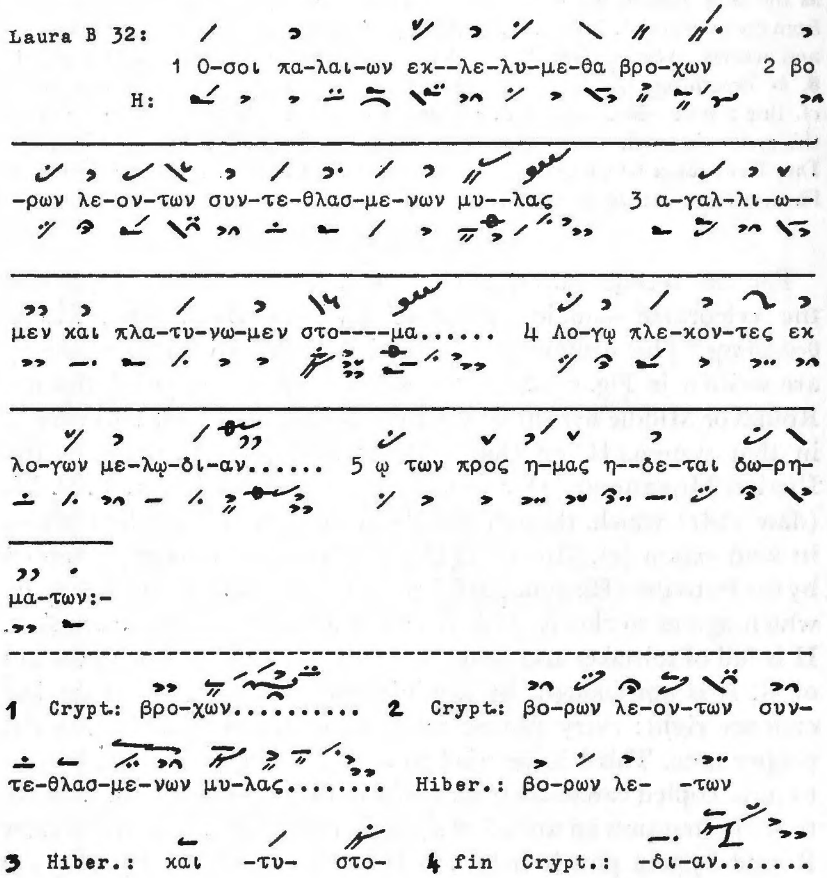
used as in line 5. -ός Uncompounded Xeron Klasma—two notes implied here, as the later versions show (See *Eastern Elements*, Pl. IV. I have given this line from my own copy). **7.** ἡ- No neume, only a breathing—this MS gives breathings and accents. -μᾶσ Apostrophus = descending 3rd. -δι- Oxeia = ascending 3rd. **8.** ἐ- Breathing. -κι- Klasma = dotted quaver, progression remembered. ꞔ- cf. line 1 over -θῶ-. -δον- Diple = crochet, step remembered. The melody in this system is much plainer than any of the later forms. We miss especially the Duo Kentemata which greatly helped to enliven the music. But of the general likeness there can be no doubt.

For the second example (p. XXX) I have chosen one ode of the celebrated iambic canon of St. John Damascene, Στείβει θαλάσσης. The neumes from Laura B 32 (Esphigmenian system) are written in Fig. 3, above the words, and underneath I give the Round or Middle Byzantine version based on the oldest Hirmologus in that system, H, or Codex Hiberorum (on Mt. Athos at the Iberian Monastery) (1) corrected by the aid of Crypt. E. γ. II, (date 1281) which, though not always accurate, is the best MS of its kind extant (2). This I call G. An intermediate stage is afforded by the Jerusalem Hirmologus (3) (Coislin notation altered to Round) which agrees so closely with H as not to need separate discussion. H is full of mistakes and must be drastically amended with the aid of G. It is not enough, by a minimum of change, to get the last cadence right: every phrase must follow the rules and reach the proper note. This I have tried to secure in line 2, where H seems to have copied carelessly from a MS in the Coislin system. Observe that H often puts an annulled sign *above* an Ison, where the mature Round System puts it below. A later version in Trinity 1165 (4) (Cambridge, England) is much further away from the early tradition than either H or Crypt. I give a version of H in staff notation, adding a key to Laura B 32 below the words and tabulating the chief variants.

In my conjectural reading of B 32 I lay no stress upon the details of interpretation. But the main fact is clear:—the two systems give us an earlier and a later form of the same melody, whose broad

(1) Published in facsimile, *Mon. Mus. Byz.*, Main Series, Vol. II.
(2) Published in facsimile, *Mon. Mus. Byz.*, Main Series, Vol. III.
(3) *Byz. Zeitschr.*, XXXVII (1937), 355.
(4) For this MS., cf. *B.S.A.* XXIII, 1918–19, 201, *Laudate* June 1923, 1 (with facs.) and my *Twenty Canons from the Trinity Hirmologium* (Oxford, 1952).

Fig. 3.



Explanation. The Esphigmenian System has no Ison, a blank space being left over the syllable, if unaccented. Otherwise the rules are the same as in the Andreatic.

Line 1. The Oxeia is only accentual, as the formula in H clearly shows. Over -χων the Little Kylisma in H shows that the ornament (given fully in G) is optional. **2.** Emendations, based on G, restore this line to a normal shape. Over -λας H has the Thematismus Eso, but gives the formula in full: B 32 has the Anatrichisma. (Fig. 2 No. 19). **3.** fin. B 32 has the Synagma (in the Andreatic form; cp. Fig. 2, 51 a) and again the Anatrichisma. The ornament is very common. **4.** -τες B 32. This form of Bareia may include an Argon, the

ad Fig. 3.

Mode II from b-natural. (Words: Anthologia p. 209)



value here is conjectural. -δι-αν both MSS have the Thema Haploun, an Oxeia must be added above this sign in H. **5.** προς and -μων The Klasma often stands alone in B 32 but is (like the Diple) only a mnemonic sign, giving the time-value of some note of which the sound was remembered by the singer.

features, especially in the ornamental cadences, have unmistakably survived from the 10th to the 13th centuries, continuing thereafter into the 15th century. Until a fuller study of manuscripts can be undertaken, we may well be content to have proved so much.

V. Retrospect.

When the *Anthologia* of Christ-Paranikas appeared in 1871, the Byzantine musical notation was unintelligible to European scholars, although some Greek singers may have had vague notions of its meaning. The early attempts of Thibaut in the 90's were not very successful, but Fleischer's *Neumenstudien*, Part III (1903), first put the study of the Late Byzantine Notation on a scientific basis. Gaïsser and Gastoué in the next few years began to read the Middle Byzantine System; and by 1914 the interval-signs had all been explained and the hymns in Mode I, with a few others, could be deciphered. Moreover in the years 1914–1923 the questions of rhythm and tonality were actively studied. By 1931 all the Modes could be read with equal facility. The Copenhagen Conference in July 1931 put forward a uniform method of transcription (based largely upon the researches of Prof. E. Wellesz) and there too the series of Monumenta Musicae Byzantinae had its beginning, whereby readers all over the world have the essential materials for the study of mediaeval Greek Church Music brought within their reach. Now the early Byzantine Notation, so long a mystery to scholars, has begun to yield up its secret; and we see that the neumes of the tenth century stand revealed in their main outlines, giving proof of a continuous musical tradition which even the fall of Constantinople did not wholly destroy.

VI. Manuscripts and Sources.

1. *Middle Byzantine Notation.*

A Atheniensis 883; Sticherarium, parchment. The most accurate of our manuscripts in the Round Notation. Names of hymnodists are given. Perhaps 12th century.

B Atheniensis 974; Sticherarium, parchment, incomplete (v. *Hymns of the Octoechus* Pt. I, XXIII). Probably late 13th century.

D Codex Dalasseni or Vindob. Theol. Gr. 181 (=M.M.B. vol. I).

E Atheniensis 884; Sticherarium, paper. Date 1341.

T Cantab. Trinitatis 256 (B. 11. 17); Sticherarium, paper (v. *Hymns for Nov.*). Perhaps 14th century.

U Vatopedi 1499 (Mt. Athos); Sticherarium, parchment, *in 2°*. The most splendid but not the most exact MS in our series. 1292 A.D.

N Peribleptus (University College, Cardiff); Sticherarium, parchment, in two volumes. 13th century. This MS is closely related to A and almost as accurate (Photograph B.S.A. XXXVI, Pl. 20, cf. p. 133). Our references in this book are to Vol. II, which contains the Triodium, Pentecostarium and Octoechus.

2. *Early Byzantine Notation.*

Sinai 1214 (Coislin Notation),
Sinai 1219 (Andreatic Notation),
Sinai 1244 (Coislin and Round Notations alternately, cf. B.S.A. XXX, 92),
Laura 252 (formerly Γ 12) (Esphigmenian notation),
Laura Γ 67, of which the Chartres fragment was part (v. B.S.A. XIX, 95 and Gastoué, *Introduction à la Paléogr. mus. byz.*, 96) (Chartres notation).

3. *Printed Books.*

Pent. Πεντηκοστάριον χαρμόσυνον by M. I. Saliveros (Athens, 1916).

Dox. Τριῳδίου καὶ Πεντηκοσταρίου Δοξαστικάριον by A. Sakellarides (Athens, 1895). A selection of hymns in the Modern Greek, or Chrysanthine, musical notation. The melodies show little or no likeness to the mediaeval forms transcribed from the MSS, but represent the tradition of the 18th–19th centt. (For the modern notation v. Rebours, *Traité de Psaltique*, and Tillyard, *Byz. Music and Hymnogr.* c. X.).

VII. Explanation of Transcriptions.

The general reader, who wishes to study Byzantine Hymns as music, need only concern himself with the versions in staff notation, but should observe the Mode of the hymn and the Finalis. He need not regard either the details at the head of every hymn or the commentary, unless it be to pick out the few remarks on literary matters. For the student of the notation, the following points may be mentioned: 1: Before every hymn I give the references to the MSS that have been consulted. Unless the contrary be stated, the

first MS on the list is that from which the transcription has been made. 2: The Signature or Martyria is given in the commentary wherever needed. Otherwise the usual signature of the Mode is understood. 3: The words "from a" (or whatever note be named) refer to the Initial or Starting-note of the hymn, from which the chain of interval-signs begins. This Initial Note is also the last note of the Intonation. The Intonation is usually implied by the Signature and was rendered by the precentor as he would. But sometimes the scribe gave the notes in full, in which case we also give them. (For fuller information see my *Handbook*, c. IV). 4: Medial signatures found in the MSS are given wherever they are of any importance. 5: Some small and trivial variants in the neumes are omitted, as they would make the commentary too cumbrous, without reaching that final completeness which is still a distant goal. There is however no reason to think that the ultimate result will differ greatly from the present text. 6: Spelling mistakes in the MSS are corrected without comment: the chief *variae lectiones* are recorded. 7: Punctuation is given by a small bar in the music, which answers to a dot in the MSS. This may be taken from N, T, A or D without comment. D often gives a dot which N and T have omitted. The numbering of the lines usually follows the printed Pentecostarium.

POSTSCRIPTUM.

The learned articles by Professor Oliver Strunk reached me too late for use in this introduction; but I am glad to say that our views are in general agreement. Where differences appear, all readers will understand that his more recent conclusions, based on far ampler material and fortified by fuller experience, are likely to be nearer to the truth. Discussion is impossible for the reason given at the end of my preface. But I am sure that Prof. Strunk's research marks an important step towards a full understanding of the early neumes. — — —

My best thanks are due to Mr. Jørgen Raasted, who, with much devotion, prepared my book for the press, besides compiling the indices. I extend also my thanks to Mrs. Nanna Schiødt and others who skilfully assisted in this work. My wife gave valuable help in proof-reading.

Cambridge, 1960. *H. J. W. T.*

TRANSCRIPTIONS

Very few manuscripts give the hymns for Easter, but pass without a break from Saturday in Holy Week to Low Sunday. The reason for this is uncertain, although two suggestions have been made: firstly that the archetype, being a Pentecostarium in a separate book, had lost the heading and one or two top leaves before the scribes could copy it; or secondly that in some monasteries it was found needful, after the exhaustion of Lent and Holy Week, to shorten the Easter service, which was already well filled with the famous Canon, "The Day of Resurrection" by St. John of Damascus; and that in such a way some of the hymns may have dropped out through disuse. I have put together a collection from various MSS; the one hymn given by T is especially valuable, because it quotes the "ancient hymn of victory" Χριστὸς ἀνέστη ἐκ νεκρῶν, reputed to be one of the Church's oldest hymns.

Easter Sunday

1. Mode I, from d, Finalis d. M f. 232b (v. infra), B f. 135





This hymn, like others for Easter, contains many allusions to the Easter Canon "The Day of Resurrection" by St. John of Damascus.

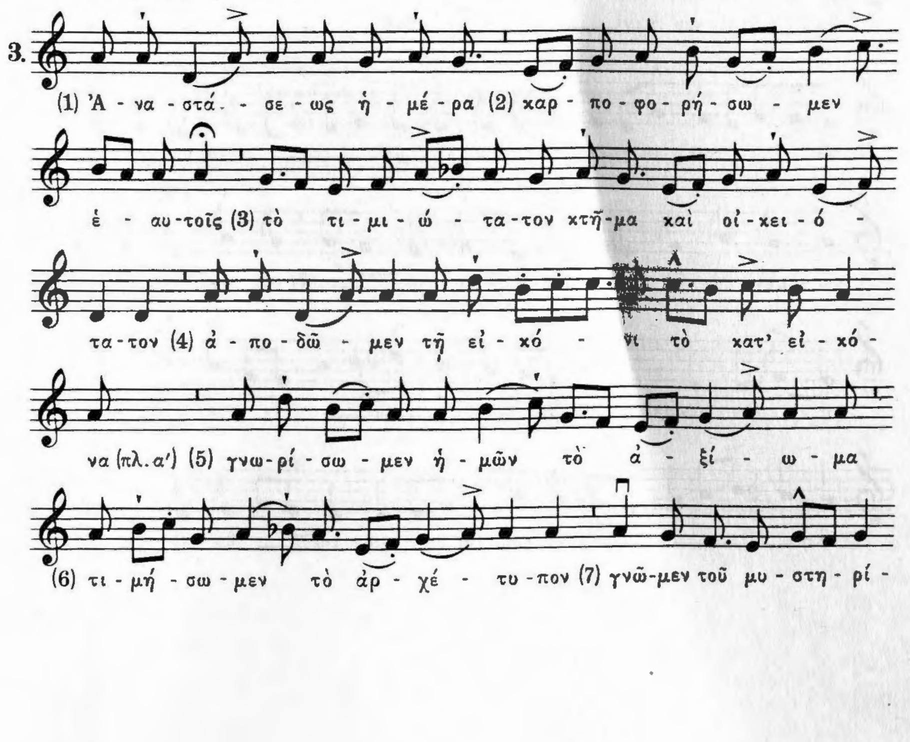
Of M (Coutloumousi 412) Professor Oliver Strunk has given a clear facsimile, including the present hymn. His article came into my hands just as this book was going to press; so I have gladly taken advantage of his research. He has supplied an accurate transcription and a valuable discussion on the Proper Hymns for Easter. (Late Classical and Mediaeval Studies in honor of Albert Mathias Friend Jr.: Princeton 1955, pp. 82–87).

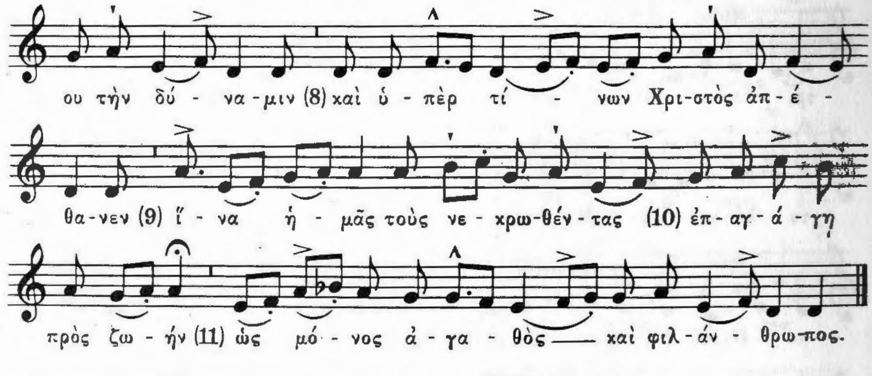
2. Mode I, from a, Finalis d. B f. 135, A f. 283b





3. Mode I, from a, Finalis d. B f. 136, A f. 283





4. Mode I Plagal, from e, Finalis d. A f. 283b, T f. 258





1. The first interval-sign in T is illegible; we infer the note from what follows. **6.** T: παντας. Lines **8-11** quote the well-known hymn, which is sung separately at several points in the Easter service. In lines **1-4** we see in A a simpler, and probably older form of the melody.

First Sunday after Easter or Low Sunday

1. Mode I, from a, Finalis a. D f. 252b, T f. 259, N f. 73

Johannes Monachus

5.



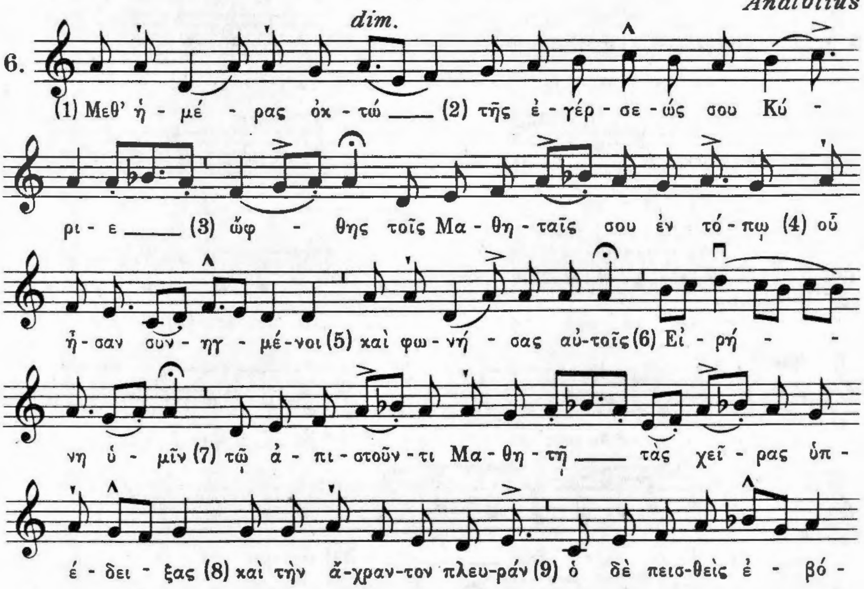


A few trifling variants in T are omitted. **9.** Read with T ἀ]πο not D. **13.** init. a good example of a signature that looks forward to the next note. A confirmatory Ison has been added by Man. II over καὶ.

2. Mode I, from a, Finalis d. T f. 259, D f. 252b

Anatolius

6.



Variants in D are unimportant. This hymn and others for the day are missing from N.

3. Mode I, from a, Finalis d. T f. 259b, D f. 253



8. fin. Signature of Mode III Plagal (Barys) in D. The agreement between the two MSS is remarkably close. The Gorgosyntheton, a mute Subsidiary sign, occurs in lines 2 and 8.

4. Mode I, from a, Finalis d. T f. 259, D f. 252b



8. Both MSS are wrong. In T read παλά]μας ⁑ (not ⁑); in D read ψη]λά- ⌃ (not ⌃). **10.** Signature in T = g. **11.** fin. add Diple in T, the Elaphron must not stand alone. **12-14.** I have renumbered the lines: Pent. is clearly wrong. **14.** In T add Ison over καὶ (D is right). We give the neumes from T (Round Notation) and from Sinai 1244 (Early Byzantine (Coislin) Notation):



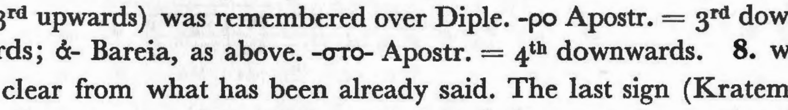
d ef a- g bc′ a a g· ef g a e-f· d- d

σεν (14) ο Κυ-ρι-ος μου και ο Θε-ος μου δο - ξα σοι.

d ef a- g bc′ a b a· ef f a e-f d- d

Explanation of the neumes of the Coislin Notation: **1.** τῶν Enarxis (early form) over Ison indicates beginning of phrase. δι- Apostr. = 3rd downwards; -ζον- I assume a remembered phrase often found with Bareia. **2.** τῇ Oligon = 3rd upwards. -μέ- Ison remembered over Kuphisma which has only accentual value. **3.** ἐπ- Apostr. = 3rd downwards; -έ- b-flat needed, though not in Round Notation (I do not mark b-flat in the "key" where its use is obvious). **4.** οὔ Chamele merely indicates a low note, however reached. -ηγ- Bareia qualifies a remembered phrase. -μέ- Diple only adds length, Apostr. remembered. **5.** -νην Apostr. = 4th downwards. δοὺς Oligon understood over Diple, as in line 6 -βό-. **6.** ἑ- Bareia, as above. -σε Ison understood over Diple. **7.** Δεῦ- To obtain a good progression, I assume that an Oligon (here = 3rd upwards) was remembered over Diple. -ρο Apostr. = 3rd downwards; ἁ- Bareia, as above. -στο- Apostr. = 4th downwards. **8.** will be clear from what has been already said. The last sign (Kratema) lengthens a remembered note. **10.** init. It is uncertain whether the small sign over the Kratema is the Kentema (ascending sign) or the Argon (slight lengthening). κα- this is called κατάβα τρομικόν and its value is clear from the Round Notation above it. -λῄ usual form of Thematismus Exo: Ison and Oligon are understood. ἁ- Chamele as above. **11.** τῶν Oligon = 3rd upwards. -δί- Ison remembered, Kuphisma merely accentual. **12.** Bareia and Diple as above. **13.** φό- cf. line 7 init. -βου Apostr. = 3rd downwards. Bareia twice used, as above, to qualify remembered phrase. **14.** Κύ- the note is remembered over the Kratema. -ος Oxeia = 3rd upwards. μου Apostr. = 3rd downwards. Θε- Apostr. = 4th downwards and over δό-. Over -ξα it = 3rd downwards.

5. **Mode II, from b, Finalis e. T f. 259b, D f. 253**

9.




b- aga g a· g g

Intonation in D νε - - - - - ε ε α νε(ς) (where the second Ison must be omitted). The first sign of the melody in D is an Ison. **3-9.** only trifling variants in D. **10.** init. D confused: follow T thus:

σω ⩽ ζον ⁃⁀ τα ⩵⩹⩺⁀ τους ⁃.

T uses the less common form of the Kylisma bc′bga where we should normally have babga.

6. Mode II, from b, Finalis e. N 74b, D f. 253

Anatolius

10.





Signature in D νε-α-νες . . . **5.** D^2 has a false variant ἀ]πι bc′ στεις
b a g- ab
c′- ὁ a τι bc′. **6.** fin. D^2 = N. Signature D^2 = e-f (ιι) ga-. **11.** There seem to be two mistakes in D. Add an Ison over παν- (so N); and add an Elaphron over -μα-. The transcription is given above.

7. Mode II Plagal, from g, Finalis e. N f. 75, D f. 254

Johannes Monachus

11.





1. In D omit Ison over θυ-. 3. -μᾶς In the group called Seisma the Hyporrhoe is annulled. (Also in D.) 4. "providentially". In D omit

Oligon over -μι-. **5.** D repeats the phrase from line 3. **7.** In D add Elaphron over κά-. **8.** D again has the same figure as in line 3. **9.** Both hands in D are corrupt and not easily emended. We follow N. **10.** D repeats yet again the figure in line 3. **15.** D[2] has a false variant.

This hymn shows how hard the task of decipherment would be, if D were our main source.

A modern singer would be tempted, in this Mode, to sing b-natural as a leading-note to c′, but b-flat in descent. Now since the Byzantine Notation could not distinguish between b-flat and b (h), we cannot deny that such a practice may have arisen in the Middle Ages; but, as it tends to confuse the Authentic and Plagal Modes, it certainly should not be recommended, except in the cases mentioned in the Introduction, page XV.

8. Mode IV, from g, Finalis g. T f. 260, D f. 253b, U f. 307

12.




τος φέ - ρω φύ - σιν (12) Τῷ δὲ δι - στά - ζον - τι Μα - θη - τῇ (13) προ-
dim.
ε - τρέ - που ψη - λα - φῆ - σαι φριχ - τῶς, κατ - ει - πὼν (14) Ἐ - ρευ - νή -
σας ἅ - παν - τα (15) δεῦ - ρο λοι - πὸν, μὴ ἀμ - φί - βαλ - λε (16) Ὁ
δὲ αἰσ - θό - με - νος ἐν τῇ χει - ρί (17) τῆς σῆς δι - πλῆς οὐ - σί - ας
(18) ἐν φό - βῳ ἀν - ε - βό - α πι - στῶς (19) τῇ πί - στει
ἑλ - κό - με - νος (20) Ὁ Κύ - ρι - ός μου καὶ ὁ Θε - ός μου, δό - ξα σοι.
Var. U:
(2) ἐπ - έ στης οὐ - σῶν κε - κλεισ - μέ - νων (3) καὶ στὰς ἐν μέ -
σῳ τῶν σῶν μα - θη - τῶν (4) τὴν πλευ - ρὰν ἐξ - ε - γύμ - νω - σας
(9) ὃν τρό - πον ἐν ἐ - μοὶ καθ - ο - ρᾶ - τε ὦ φί - λοι
Var. D:
(4) πλευ - ρὰν ἐξ - ε - γύμ - νω - σας (γ′= c′ falso)(5) καὶ τραῦ - μα τῶν
(9) ἐ - μοὶ καθ - ο - ρᾶ - τε, ὦ φί - λοι (falso) (16) χει -

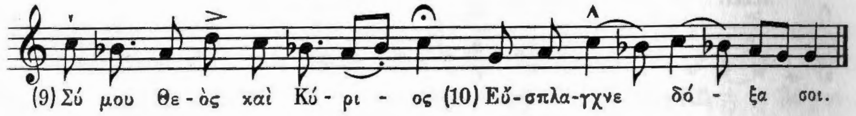


T seems to be sound; but the signatures at 1 fin. (b instead of g in Mode II—common mistake) and 17 fin. (I Plagal without an ascending fourth for g) are wrong. Line 13 over -σαι we read ⩶ given by D and U, but not very clear (perhaps corrected) in T. Other signatures in T: **6.** fin. ⁓ιι⩳ (= f); 8. fin. δ′ = g; 13. fin. δ′ = c. D and U agree fairly well with T as far as ἐπέστης in line 2 and in lines 10–13. But elsewhere U has a less satisfactory version, while the neumes and signatures are confused in D. **3.** Signature in D after σῶν looks forward to the next d′. **4.** fin. D has the c′ signature against the neumes. **5-9.** The melody of U is almost the same as T but is generally one note too high, while in 16–20 U is mostly a note too low. **14.** fin. D gives πλ.α′ plus a fourth (= g) but a is required (so U). **17.** ου]σι omit Ison over Kuphisma (D is right). **17.** fin. D has πλ.β′ (= e). At the end of φόβῳ omit one Apostrophus in U (D is right). **20.** init. In U read ὁ ⩶ (so D). The other differences are slight.

9. **Mode IV Plagal, from c′, Finalis g. N f. 75b, D f. 255**

Anatolius







3. D has c′-signature after ἥλων and Homoion *ad fin.* **5.** fin. The last few notes in D g a· b a g- and in D² b· a g f g are uncertain, but they regain g in line 6. **7.** There seems to be a mistake in D; read perhaps δακτυ]λῳ ⁃⁃⁃ (not ⁃⁃). **8.** D¹ = N.

For the use of b♮ or b♭ in this Mode see Introduction, page XIV. There are many passages in which either could be defended; and the singer can only be guided by his own judgment. Thus in line 1 over Ἀψ- we may prefer b (h) because it is a leading-note; and in 9 fin. because it leads to a pause on c′, the Finalis of Mode III. The common phrase b c′ c′ b may conveniently be sung as b (h) c′ c′ b-flat in a Plagal Mode, unless it makes the end of a phrase, where b (h), Finalis of Mode II, is necessary.

10. Mode IV Plagal, from c′, Finalis g. Nf. 75, Df. 254b *Anatolius*

14.



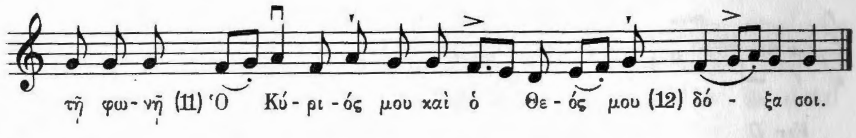


N is right, but there are several mistakes in D. **1.** Add Ison over κε- giving c′ κλεισ a. **3.** D -στη a ὁ a. We should prefer b-natural in D, as the phrase suggests Mode I. **6.** fin. The signature in D (c′ c′- c′) overlaps. **9.** Signature c′ b c′ -. Omit Ison over -νον. **10.** Add Ison over ἅψ-. We must not leave a passage unemended where two mistakes happen to cancel each other. **12.** Omit Ison over ἀλ]λὰ. Read α]νά —· (not —) [στασιν], a common mistake.

11. Mode IV, from g, Finalis g. Nf. 74b, Tf. 260, Df. 254

15.





11. In T read Κυ]ρι »⌢ (not »). Otherwise the differences are unimportant.

12. Mode IV, from g, Finalis g. Tf. 258b, Nf. 74b (manc.)

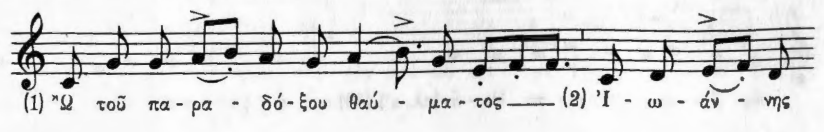
16.



The text of T is sound. **8.** fin. Diple added to Apoderma for a doubly prolonged note. **10.** δό ⁚ is certain though not very clear.

13. Mode IV, from g, Finalis g. Tf. 258b

17.





5-7. ἀνέλκει, τὴν οἰκονομίαν· ὁ δὲ, ἠξίωται Pent. **8.** παρίστησι γὰρ Pent.

14. Mode I Pl., from d, Finalis d. Df. 254, Tf. 260

18.





D¹
2. -κα-στον το πλη- 3. D² ε-μα-κρο-θυ 4. D² υ-πο Ι-ου 5. D²
D²
f· e f g ec d e f

probably as in line 4 (last Ison omitted). **6.** fin. Signature πλ.α'' (=g). **7.** fin. Homoion. **8.** Read with T αν]α b♭g. **8.** fin. The signature of Mode I (=a) is either wrong or looks forward to the next accented note. T has the f-signature. **11.** init. Signature πλ.α' (=d). D² over ὁ has false. Read in D¹ και]ὁ. This is a fairly safe emendation. T differs, but is wrong.

15. Mode II Pl., from g, Finalis e. Df. 254b, Tf. 258b, Uf. 308



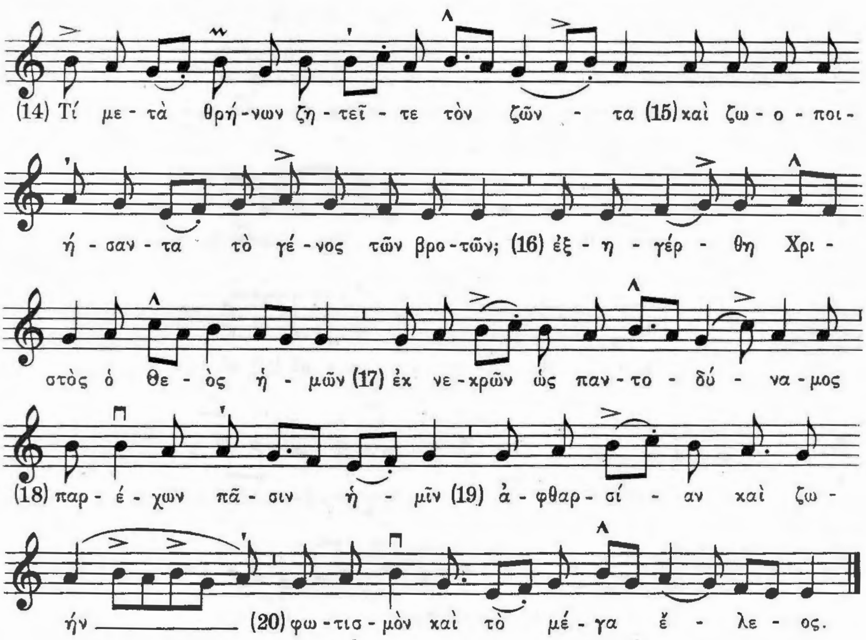


T after a lacuna, begins at line 6. I omit a few small variants in T but give a full collation of U. **1.** Signature $\frac{\lambda}{\pi}$ϋ> (=g). **4.** fin. D πλ.β" (=e). **5.** D forgot τῶν but added it over the line. **6.** Pent. παρεχόμενος, δωρησαμενος D U T. **9.** fin. β" (=g) D. **11.** U εβοησεν which is better here than the usual ἐβόα σοι Pent. D T. Over ἐ- D has written the Kentema clumsily, but it is clear in U.

Second Sunday after Easter

1. Mode II, from b, Finalis e. Nf. 76, Df. 255b *Cumulas*





Var. D:

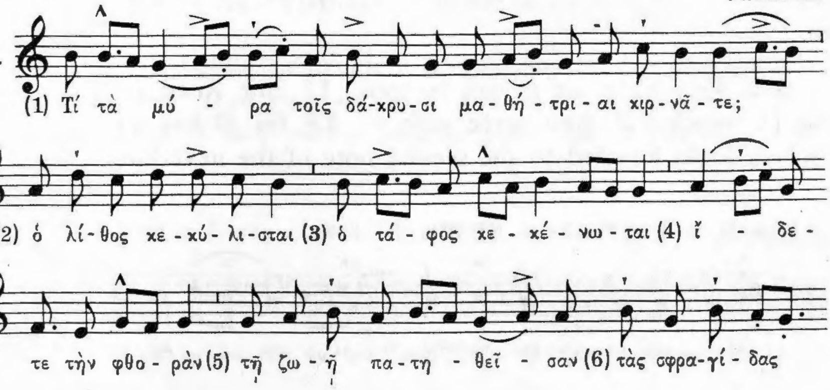


Other variants unimportant. D has more punctuation-dots and signatures, which are clear. **12.** D is certainly wrong, though the signs are clearly written. Read an Apostrophus (=a) over -λος.

Nothing seems to be known about Cumulas (Κουμουλᾶς) who wrote this and other excellent hymns in the Pentecostarium.

2. Mode II, from **b**, Finalis e. Nf. 75**b**, Df, 255**b** *Cumulas*

21.

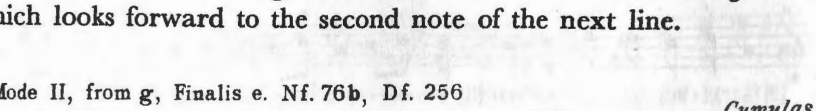




3-5. D²=N, so far as can be seen. **11.** init. Read ει [neume] (not [neume]) in D, which will then agree with N. **13.** fin. D has the a-signature which looks forward to the second note of the next line.

3. Mode II, from g, Finalis e. Nf. 76b, Df. 256

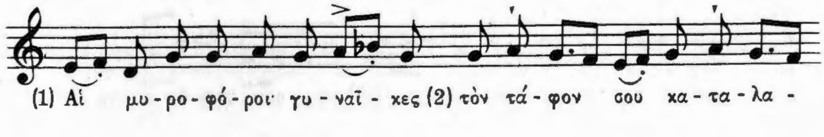
Cumulas

22. 



This hymn is regular in structure and largely made up of conventional phrases. **4.** Read χραν ▸ (not ⌢) in D. **4.** fin. D has the common formula e f d a -. **6.** In D read an Apostrophus over -ὰ, not Elaphron; N is right.

4. Mode II Pl., from e, Finalis e. Nf. 77, Df. 256 *Cosmas*

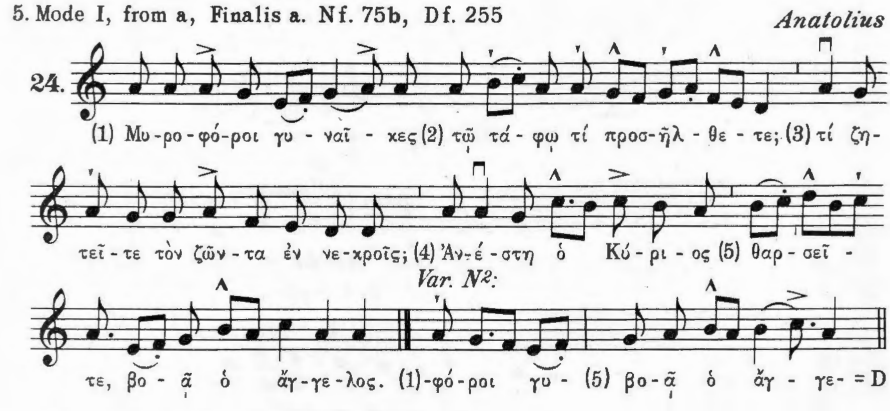
23. 


βοῦ-σαι (3) καὶ τὰς σφρα-γῖ - - δας τοῦ μνή-μα-τος ἰ - δοῦ-σαι
(4) μὴ εὑ-ροῦ-σαι δὲ τὸ ἄ - χραν-τον σῶ - μά σου (5) ὁ - δυ -
dim.
dim.
ρό - με - ναι με - τὰ σπου δῆς ἦλ - θον λέ - γου - σαι
(6) Τίς ἔ - κλε - - - ψεν
ἡ - μῶν τὴν ἐλ - πί - δα (7) Τίς εἴ - λη - -
φε νε-κρὸν γυμ-νὸν ἐ-σμυρ-νισ-μέ-νον
dim.
(8) τῆς μη-τρὸς μό-νον πα - ρα - μύ - θι - ον; (9) Ὢ
πῶς ὁ νε-κροὺς ζω - ώ - σας (10) τε - θα - νά - τω - ται
(11) ὁ τὸν Ἅ - δην σκυ-λεύ-σας (12) πῶς τέ - θαπ - ται
(13) ἀλλ' ἀ - νά - στη - θι, Σω - τὴρ, αὐτ - εξ - ου - σί - ως (14) καθ -
ὼς εἶ - πας τρι - ή - με - ρος (15) σῶ - σον τὰς ψυ - χὰς ἡ - μῶν.



1. In N² omit Apostrophus over γυ-. **2.** fin. both MSS have signature ef g a -. **4.** Modulation-sign in N seems to be late: a pathetic effect was sought (cf. B.S.A. XXVII, 168). **5.** Read in D ηλ (not). **6-7.** D confused but means the same as N. b-natural is required in several places, which are virtually in Mode II. **7.** Probably divide thus in D -με νον **9.** D uncertain: N is right πως ο νε κρους ζω ω σας **13.** In D read -σι]ως (change Ison into Oligon). Some obscure readings in N² and trifling variants in D are passed over. **Text. 15.** Pent. σώζων.

5. Mode I, from a, Finalis a. Nf. 75b, Df. 255 *Anatolius*



There are no important variants.

6. Mode I, from a, Finalis a. Nf. 76, Df. 255 *Anatolius*





Neumes in *Musical Antiquary* 1913, 217 from cod. Athon. Xenoph. 113, p. 508.

2. Both hands in D are wrong, but N is right. **3.** N² agrees with D but ends with the Little Kylisma instead of writing the formula in full. **5.** In D² add an Elaphron over τὸν. **7.** N is right, but N² and D are wrong.

Text. 4. εἶδον Pent. ευρον N D. **6.** D λεγον προς αυτας. **11.** τῶν νεκρῶν Pent.

7. Mode I, from **a**, Finalis **d**. Nf. 75**b**, Df. 255 *Anatolius*

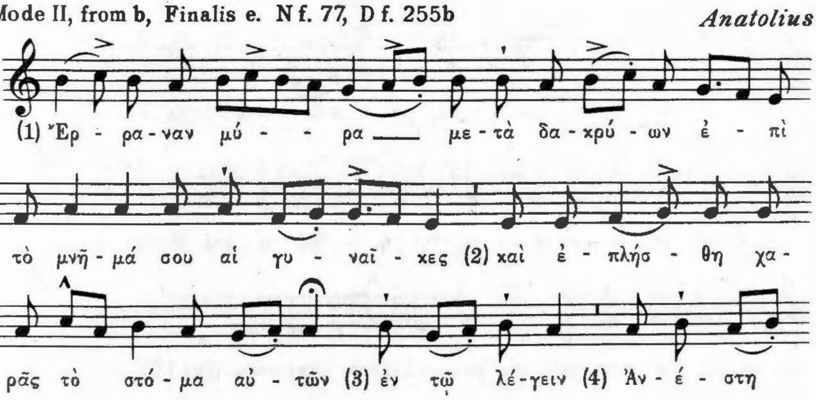
26.



D *ad init.* intonation illegible. **1.** D inserts αἱ (γυν.); at ἐπὶ D is confused and one sign is missing. **6.** fin. α-να- D has written the Elaphron like an Oligon but N is clear. **7.** ἐπ]ε- add an Ison in D (so N). Other variants trifling.

8. Mode II, from **b**, Finalis **e**. Nf. 77, Df. 255b *Anatolius*

27.





The neumes in D are obscure and crowded but seem to agree with N.
3. We follow D, where N has τῷ g.

Third Sunday after Easter

1. Mode I, from d, Finalis a. N f. 77b, D f. 256b ***Anatolius***





Var. D:



Signature N ȝ̈ (=d); N² seems to read ȝ̈ [neumes] O; D has ȝ̈ αα⟨ν⟩εανες.
a g fe· d-

2. D -γη]σας g τον ef. 5. D (=N²) εν τῃ προ. Ibid. read -βη [neumes] b a ef with N (not [neumes] D). 6. D -σου αν-ε-στη-σας· αι-μορ- (reading -μορ [neumes]) g a ef d- d ef g-bc′. 11. D² (probably) -να -με Κυ-ρι-ε δο-ξα.
a-g· ef g- g a ef d

2. Mode I, from a, Finalis a. N f. 77b, D f. 257, T f. 263b *Anatolius*

29.





2. In D read ε\ (not) [βοησεν]. **3.** T ε-λε-η.
a bc′ a **4.** T τυμ-βος;
g ef
N² gives the same notes. **10.** fin. N has the Little Kylisma, showing that the ornament was optional. D gives it in full f- g f g e f. **11.** D δο- b-c′· ξα a-.

Text 7. Pent. **ἐμβάλλων.** The future is better Greek, but we cannot be sure which the MSS intended, as scribes were careless about double consonants. N T have one λ, but D has two; the use of the Petaste is not decisive.

3. Mode I Pl., from d, Finalis d. N f. 78, D f. 257b *Cumulas*

30.




ἐ - χα - ρί - ζε - το τοῖς προσ - ι - οῦ - σιν ἐν πί - στει
dim.
(9) καὶ ἰ - δὼν ὁ Κύ - ρι - ος χρο - νι - οῦν - τα ἄν - θρω - πον
(10) λέ - γει πρὸς αὐ - τόν (11) Θέ - λεις ὑ - γι - ὴς γε - νέ - - - - -
dim.
- σθαι; (12) ὁ ἀ - σθε - νῶν ἀπ - ε - κρί - να - το (13) Κύ - ρι - ε,
dim.
ἄν - θρω - πον οὐκ ἔ - χω (14) ἵ - να ὅ - ταν τα - ραχ - θῇ τὸ ὕ -
δωρ (15) βά - λῃ με εἰς τὴν κο - λυμ - βή - θραν
(16) ἰ - α - τροῖς κατ - ην - ά - λω - σα τὸν ἅ - παν - τα μου βί -
ον (17) καὶ ἐ - λέ - ους τυ - χεῖν οὐκ ἠ -
dim.
ξι - ώ - θην (18) Ἀλλ' ὁ ἰ - α - τρὸς τῶν ψυ - χῶν
καὶ τῶν σω - μά - των λέ - γει πρὸς αὐ - τόν (19) Ἆ - ρόν σου τὸν κράβ -
βα - τον καὶ πε - ρι - πά - τει κη - ρύτ - των μου τὴν δύ -



The initial signature in D is wrong. **3.** fin. D has (more clearly than N) the signature πλ.α̋ (=g). **5.** D[2] is corrupt. The remaining variants are trifling.

4. Mode I Pl., from d, Finalis d. N f. 78, T f. 263b, D f. 257

Cumulas

31.





The rhetoric of Byzantine hymnodists does not often attain to such sublimity as Our Lord's answer to the lame man in this poem. In line 16 the poet addresses Our Lord. The melody is carefully built up with many imitative passages.

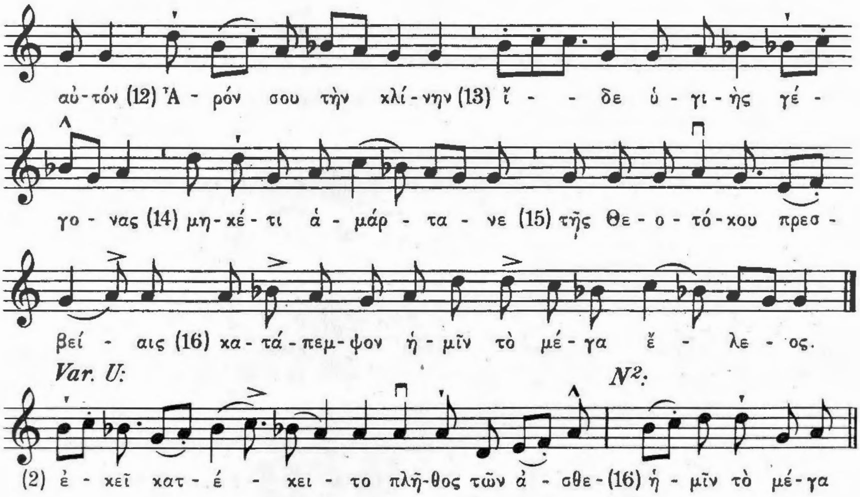
T has a mistake in l. 7 which might baffle anyone who had no other MS at hand. Over δὲ appears [neume] which, on closer inspection, proves to be meant for [neume]. The scribe, having written the hook of the Ison, found his pen dry; and, after dipping, he forgot to complete the sign. Otherwise T is in general agreement with N. **7.** After πορεύομαι N² has signature [neume] (a a b) which recurs before ἆρον l. 15. **18. fin.** N² has g-signature πλ.α′[neume].

5. Mode IV Pl., from g, Finalis g. N f. 78b, U f. 313b, D f. 258

Methodius

32.

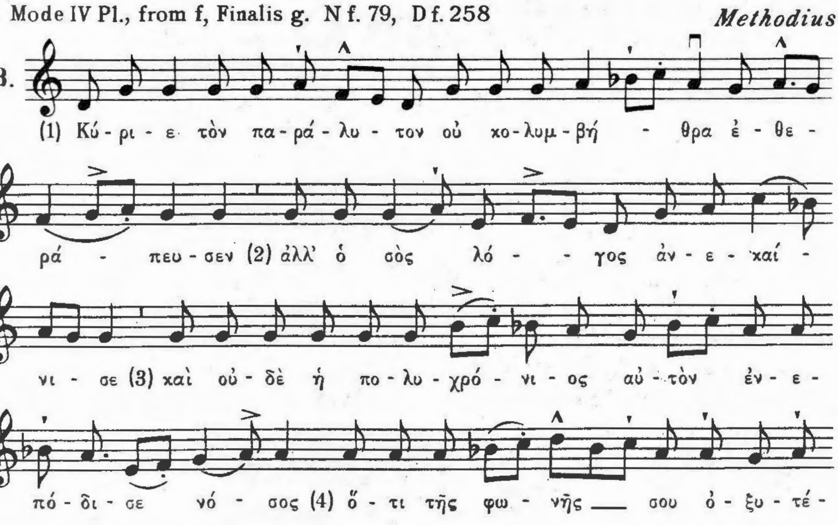




1. Follow U εν τη στο-α του Σο-λο--μων-τος; all three hands in N are wrong. We resume N for line 2 and the rest is clear. **2-8.** As usual in this Mode there are several passages where either b-flat or b (h) is possible. Thus over κατέκειτο there is a cadence in Mode I and it is easier to sing g b(h) c′ than g b-flat c′. But over -κοντα (l. 4) and throughout l. 5 we are approaching cadences on g (IV Pl.) and hence prefer b-flat. **16.** N² τὸ (tail of Ison faint).

6. Mode IV Pl., from f, Finalis g. N f. 79, D f. 258 *Methodius*

33.





Signature N D πλ.δ′ [neumes] g e f. **3.** D read -χρόνι]ος [neumes] (not [neumes]). **4.** N is right -ρα [neumes] η [neumes], crowded in D. **7.** Probably read τοῦ [neumes] (not [neumes]) in D, where N is right, but differs. Several obscure but unimportant readings in N[2] are omitted.

Text 2. N ο σος ο λ. **3.** αυτον N Pent. αυτω D.

Wednesday of Mid-Pentecost

1. Mode I, from a, Finalis d. N f. 79, D f. 258b

Johannes Monachus



1. Over -ρῶν add an Oligon in D (so N). **3-6.** "dimly" is unsuitable; did the author write οὐκ ἀμυδρῶς? There is a play on παράλυτον ("relaxed") and συνέσφιγξε ("tightened up"); ὀστρακίνῳ both "hard-skinned" (a weather-beaten beggar) and "terrestrial" (lit. earthenware) contrasted with θεοπρεπῶς. The neumes are corrupt in D but N is right. πα-ρα-γυμ-νω-σας ἀ-μυ-δρως την θε-ι-κην δυ-να-στει-αν (4) πα-ρα-λυ-τον συν-ε-σφιγ-ξε. Other variants unimportant.

The hymns for Wednesday and the following days of Mid-Pentecost week are here numbered continuously.

Text. The initial letter of this hymn in D is the figure of a tumbler, whose slippered feet make one base of Π and his hands, touching earth, the other. **3.** την om. Pent. **7.** ἐδωρήσατο Pent.

2. Mode I, from a, Finalis d. N f. 79b, D f. 258b *Johannes Monachus*





Medial signatures: **2.** fin. πλ.α′ (=d), **3.** fin. βαρύς (=f), **5.** fin. α′ (=a), and **8.** fin. At 12. fin. is another cadence in III Plagal, frequent in this Mode. **4.** The variants in line 4 have been combined from N² and N³ so as to regain the right note. **14.** D has the cadence e-f d- d-.

3. Mode II, from g, Finalis e. N f. 80, D f. 259 *Johannes Monachus*

36.

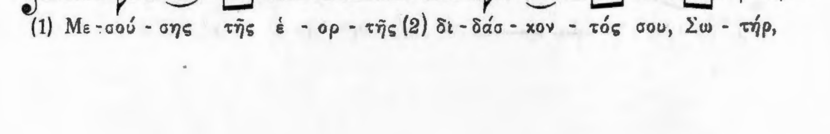




2. init. D has a blot and seems wrong. Read with N αν ε βη. **4.** fin. Signature β′=b in both MSS. **5.** fin. Signature β′=g. **6.** fin. D=N but adds a slur, perhaps the Antikenokylisma (cf. Wellesz, *Hist. of Byz. Mus.* 245). N[2] has only a few trifling variants.

4. Mode IV Plagal, from g, Finalis g. Nf. 81, Df. 260 *Johannes Monachus*

37.





1. init. D confused, read με-σου ≿ (=N). **2.** In D add an Elaphron over -κον (as in N²). **3.** fin. D has wrong Signature, but N is right, δ' (=g). **6.** N² over ὅ(τι) understand the Apostrophus from N¹.
Text 6. ει N ἡ Pent.

5. Mode IV, from g, Finalis g. Nf. 80. Df. 259b *Anatolius*

38. 



The Intonation is uncertain in D, probably Oxeia with Psephiston (sfz) over the second Alpha. **2.** fin. D has a wrong signature πλ.β′ which should mean e; this is a common mistake. The notes are clear in both MSS. **3.** ἑορ]τῆς D has a correction; but the signs are not clear, perhaps \‾⁚ =agf. **4.** fin. Signature in N uncertain, perhaps πλ.α′ = d.

Text. 4. φυλάξωμεν N Pent. φυλαξαντες D.

6. Mode II, from g, Finalis e. Nf. 79b, Df. 259

Johannes Monachus

39.




σχες βο - ῶν (4) 'Ο πι - στεύ - ων εἰς ἐ - μέ (5) κἂν ἀ - πο - θά -
νῃ ζή - σε - ται (6) Οἱ δὲ 'Ι - ου - δαῖ - οι
δι - ε - πρί - ον - το (7) με - τὰ τῶν Φα - ρι - σαί - ων (8) καὶ Σαδ -
δου - καί - ων (9) καὶ γραμ - μα - τέ - ων (10) λέ - γον - τες (11) Τίς
ἐ - στιν οὗ - - τος (12) ὃς
λα - λεῖ βλασ - φη - μί - ας; (13) μὴ λο - γι - ζό - με - νοι
(14) ὅ - τι σὺ ὑπ - άρ - χεις ὁ πρὸ πάν-των αἰ - ώ -
νων (15) σὺν Πα-τρὶ και Πνεύ - μα - τι δο - ξα - ζό - με - νος
dim.
Intonation in D:
(16) Θε - ὸς ἡ - μῶν (17) δό - ξα σοι. Νε - α - νες
Var. D:
(2) ἑ - ορ - τῆς (β′= b) (5) κἂν ἀ - πο (13) ζό - με - νοι
dim. accel.
(14) σὺ ὑπ - άρ (= N) ὁ πρὸ πάν - των (16) Θε - ὸς

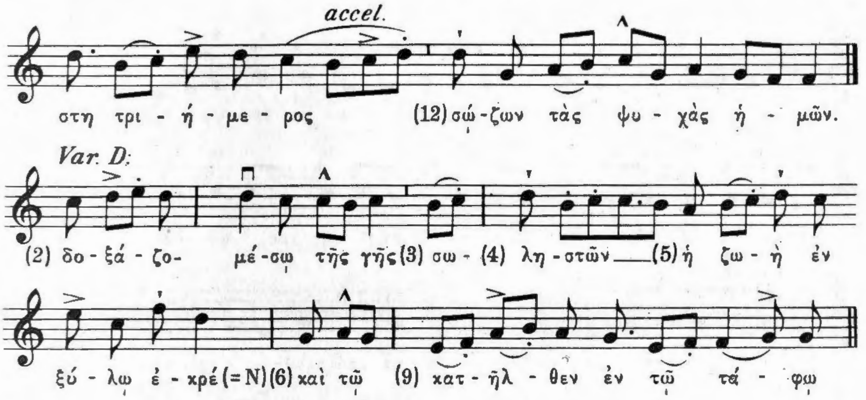
D Intonation: probably add Ison over first syllable (as in music above). N e-f g f g-. **3.** τοῖς λαοῖς D is wrong, N is right τοις λα- οις (a· ef a) N² λα-οις (g a) **5.** D N² κἂν bc′ (the second dot faint in D). **7.** με]τα D smudged: we need c′d′ which was perhaps what D meant. N με]τα των (bc′ b) D των (b)

11. οὔ- D N Synagma, a mute Subsidiary (Wellesz, *Hist. Byz. Mus. and Hymn.* 245 No. 19). **13.** See music: D uncertain: probably add Kentema to first Oligon over -ζό-. **14-16.** The punctuation in MSS differs from the printed text.

7. Mode III, from c′, Finalis f. Nf. 80, Df. 259 *Germanus*

40.





Both Intonations in D are wrong: the music begins from c′ as in N. **2.** D -ξά- omit Kentema (as in notes given above). **4.** με]σον read ⤚ (so N). The next neumes are crowded, but mean the same as N. **5.** ζω]η omit Ison: this gives the passage recorded above. **8.** As b-natural is virtually an appoggiatura, we may allow the augmented fourth. N has the c′ Signature, which suggests that the precentor intoned this note before giving b-natural to the choir. D is corrupt: read with N στη ⩦ (not ⩦). In both MSS the Ison over -ρον must be changed to Petaste. **9.** init. Signature in N (β′=b) looks forward to accented syllable -ῆλ-.

Text: 1-3. D has a dot after δοξάζομεν and ἐργασάμενον, N at latter only. **4.** D N γαρ, Pent. μὲν. **7.** D Pent. ἐβόα, N εβοας. **9-11.** D N κατηλθες, εσκυλευσας, ανεστης.

8. Mode IV, from g, Finalis g. Nf. 80b, Df. 259b *Anatolius*





3. fin. D N Signature γ′ (=f). **4.** D after διδάσκων has a dot and again the f-signature, but no stop at 4. fin. **5.** fin. Both MSS have g-signature. **8.** fin. D has g-signature, but N that of f, which looks forward. **9.** οὔ- Enarxis N.

Text: 5. Pent. D διά σου, N υπο σου. **8.** D N σκαιωριαν. The form

in Pent. as above, is more correct, though both are given in L and S, meaning 'knavery, intrigue'. **10.** λέγοντες om. Pent.

9. Mode II Plagal, from e, Finalis e. Nf. 80b, Df. 260 *Anatolius*

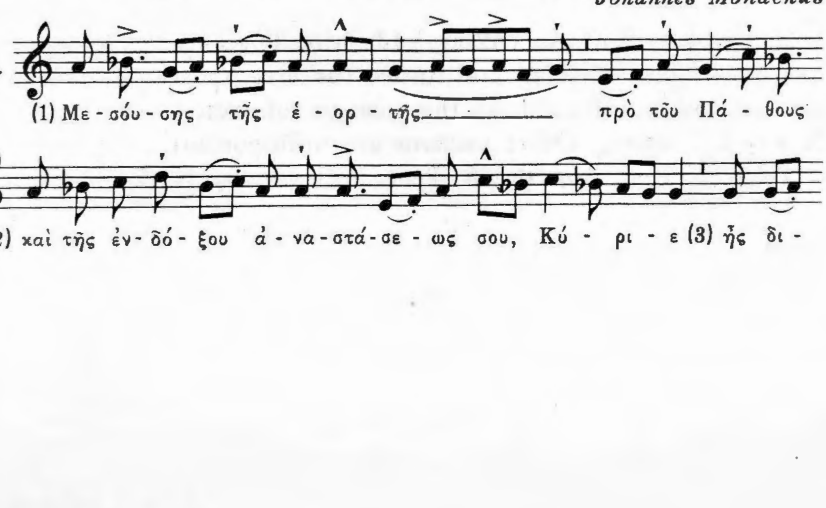
42.



This hymn and No. 10 are assigned in the MSS to Friday of Mid-Pentecost. **2.** fin. D has the a-signature and then και g θει g-. **5.** D -νοῦ g. **6.** The relative ᾗ seems to refer to παρουσίας (line 3).

10. Mode IV Plagal, from g, Finalis g. Nf. 81, Df. 260 *Johannes Monachus*

43.





1. D² με-σου. **2.** The notes over ἀναστάσεως are corrupt in D but N
g b
is right. **4-7.** Variants trifling. **11.** θείου D seems to have omitted an Apostrophus over θει- and turned the first Apostrophus over -ου into an Oligon; this throws the passage completely out. We follow N which is sound. Other variants are unimportant.

Text: 5. Pent. ἀπειθεῖς. **8.** Pent. πρὸς αὐτούς, N D τοῖς λαοῖς.

11. Mode IV Plagal, from c', Finalis g. Nf. 81, Df. 260b

Johannes Monachus

44.



This hymn and No. 12 are assigned to Saturday in Mid-Pentecost week. Intonation in D $\overset{\lambda}{\pi}$ Δ ⁓⁓ (g- c'bc'-). **2.** D over εν dele Ison. N has the c'-signature at 3. fin. and 6. fin. **5-6.** D is wrong and partly illegible; but N is right. **7.** D punctuates after ειμι. **9.** Neumes crowded in D. **8-9.** Variants in N are uncertain.

Text: 3. τοῦ ἱεροῦ Pent. D, τω ιερω N.

12. Mode IV Plagal, from a, Finalis g. N f. 81b, D f. 260b, Chartres 65b

Johannes Monachus

45.



The key to the Early Byzantine Neumes is given below the staff notation. Signature in N $\overset{\lambda}{\pi}$ Δ (ga a·).

N:

(1) Κα-θαρ-θω-μεν εν-νοι-ων τους κευθ-μω-νας· (2) και ψυ-χι-

Chartres:

κας λαμ-πη-δο-νας δι-αυ-γα-σω-μεν· (3) και την ζω-ην κατ-ι-δω-μεν

Χρι-στον (4) εν ι-ε-ρῳ αφ-ι-κο-με-νον· (5) υ-περ-βο-λῃ α-γα-

θο-τη-τος (6) ι-να τον εχ-θρον θρι-αμ-βευ-σῃ (7) και σω-σῃ το

γε-νος η-μων (8) δι-α πα-- θους σταυ-ρου και α-να-στα-σε-ως·

(9) προς ον βο-η-σω-μεν (10) α-κα-τα-ληπ-τε Κυ-ρι-ε δο-ξα σοι.

N[2]:

(1) τους κευθ- (2)...-μεν (3) και την ζω-ην (4) αφ-ι- (5) -λῃ
c′. b a g- g g a b. c′. a g-

α-γα- (6) -βευ-σῃ (7) η-μων (9) προς ον βο-η-σω-μεν (10) α-
f. e d ab g bg a- c′ d′ ba b-c′d′ c′- c′bc′ f

κα-τα - ληπ - τε Κυ-ρι-ε
ga vacat..... dub. vacat c′ a

D:

(2)...-μεν (3) και την ζω-ην κατ- (5)...-τος (7) και σω-σῃ το
g g g a b a falso g ab g a

γε-νος η-μων (8) σταυ-ρου και α - να - στα-σε-ως (9) προς ον βο-η--
b-c′ a a a- bc′ c′- ga b ⟨a⟩ b-c′. a- a c′d′ c′. b a c′-d′

σω-μεν (10) α-κα-τα-ληπ
c′- c′- c′ c′ e′ d′

Chartres. **1.** Chamele merely reminds us to begin on g, the lower finalis. -ῶν Apoderma qualifies a remembered note, d′. The small cross is for punctuation. τοὺς Apostr. has indefinite value, here a third. -μῶ- Klasma or Tzakisma ⌣ (later ⌣) qualified a remembered progression. **2.** Phthora over -κὰς probably means that b♮ a♭ are sung until the end of the phrase. -πη- Bareia accents a remembered note (it is not an interval-sign). -σιν the primitive Xeron Klasma, also found detached ⌣, seems to imply a two-note phrase, of which the first is a crochet and the second a dotted quaver. In the Round Notation

it has become stereotyped and in the Papadike (Singer's Manual) is not reckoned as a Prolongation-mark. **3.** ζω- this seems to be the Enarxis, which N has over και. We assume general agreement in the notes. κατ- Apostr. = a 4^{th} downwards. -δω- almost certainly the Antikenoma, which marks an up-and-down movement. Χρισ- Oxeia has only accentual value, but over ἐν (l. 4) it has interval-value as well. **4.** -ρῷ the two signs together make up the Hypsele (here an ascending 5^{th}). -κό- Xeron Klasma (v.n. line 2). **5.** -γα- Apostr. = 3^{rd} downwards. The next signs indicate a familiar formula, answering to in Round Notation. **6.** -θρὸν Oxeia = 3^{rd} upwards. -αμ- Apostr. = 4^{th} downwards; but in 7 over -σῃ and ἡ it is a 3^{rd} downwards. γέ- the Oligon remembered over Diple. **8.** πα- Piasma indicates a stock phrase of which one note is left to the memory. -ροῦ Apoderma (note remembered). The Chartres MS has a quieter passage than N and D. καὶ Chamele used as in line 1. ἀνα- the small seems to be the Argon, a very slight lengthening, of which some early MSS are fond. The other curve may be a form of the Bareia. **9.** Chartres has the Signature νανα (also written ZA-ZA) meaning c′. The Petaste reads from this. **10.** init. This seems to be the Hypsele as in line 4, but here it only reminds us that we are on an upper initial note. -τα- the Kentema may be a 2^{nd} in the early Byz. Not. δόξα the exact form of cadence is uncertain, c′- b. g- g- also possible. The sword-shaped Ison is used on a final syllable. This happens to be a very sober setting in the Chartres Notation; and we may be fairly confident of our reading. The likeness between the early and Middle Byz. versions is unquestionable.

In N^2 (except in line 10) the readings are plain. (The context shows where b-flat is needed).

D There is a sign missing in line 8 where the neumes are badly crowded: an Apostrophus is required.

Text: 8. Pent. τῆς ἀναστ.

Fourth Sunday after Easter

1. Mode I, from a, Finalis d. Nf. 81b, Df. 261

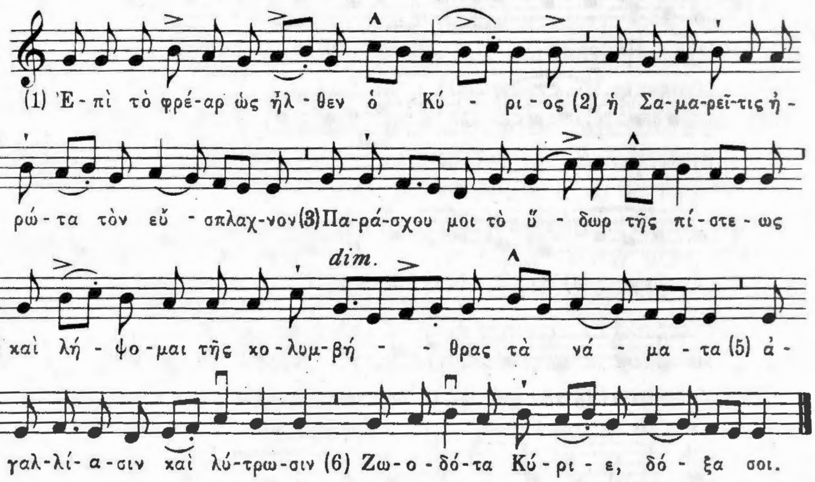
46.



5. read in N παρα]δει ⁓ (Duo Kentemata rather faint). **10.** fin. D rightly gives σε ⁓ (N ⁓). **13.** b-natural, virtually an appoggiatura. The Signature of Mode I is wrong in N, but might have been used (looking forward) in such a passage as D gives, where the neumes seem to be δευ-τε ι - - - (the Ison over δευ- being confirmatory.).
Text: 1. N D επεστης. **7.** Pent. οὖν, N D γαρ.

2. Mode II, from g, Finalis e. N f. 82, D f. 261

47.



D has confused two Signatures (1) ϋ (=g) (2) ⁓ (νεανες) also meaning g. **3.** ὔ- modulation-sign (Phthora) added by later hand in N (not in D): this probably means a-flat as far as the end of the line. Otherwise D, though not very clear, agrees with N. The signature πλ.β′ (=e) occurs at 2. fin. and 4. fin. in both MSS. All other variants are trifling.

This and all following hymns are given in A without the names of the authors. Very few names are supplied by the printed editions; and I know of no MS where they are found complete.

3. Mode II, from b, Finalis e. Nf. 82, Df. 261





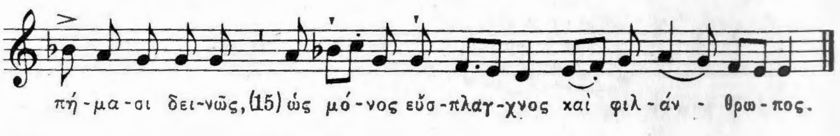
6. The perf. is not used as a plupf. which would imply a misstatement, since Our Lord came to the well before the Samaritan woman (Jn. IV, 7); but, as often in late Greek, is a simple past tense (*venit* Vulg.) not distinguished from the aorist. **7. fin.** D has a doubtful sign (hardly a Phthora) under the last Oxeia. N^2 has the Little Kylisma meaning e- f e f d e as an optional ornament. **8. fin.** D is right πι]ειν ≂ where N wrongly has an Ison; and N^2 πι ⸗ ειν ≂ is also wrong. **9.** D is in general agreement with N^2. **14. fin.** Signature in N β′ (=g) where D has πλ.β′ which looks forward. **17-19.** Variants trivial. **21.** D over επ]ε [βοα has a Petaste surmounted by a doubtful sign, perhaps a half-erased Ison. Read Petaste only. **21. fin.** Signature πλ.β′ (=e) N. D.

Text: 3. επεστης D.

4. Mode II Plagal, from g, Finalis e. Nf. 82b, Df. 262

49.







Signature ad init. πλ. β′ Medial signatures in N: β″ (=g) 2. fin., 5. fin., 11. fin.; πλ. β′ (=e) 10. fin., 12. fin.; πλ.β′ (=a) e f g a 4. fin., 6. fin., 8. fin. **1.** init. D is confused: we should follow N το (Omit Ison in D) φρε αρ **1.** fin. Signature πλ.β′ (=b) in D. **5.** Over θαυμα]τος the ornament Thes.-kai-apothes is marked by its own subsidiary sign; over -βίμ a Phthora has been added, probably by a later hand, and suggests the notes c′ c′ c′ a-flat b (h) a-flat g. **5.** fin. b-signature in D looks forward. **6-7.** D διαλεγε]ται (no signature) ὑ (=a- a). **7.** Over -τῶν Seisma, in which the Hyporrhoe is annulled: also over -τῶν in line 9, (but not over -ζη as the Piasma is too far away and in 7 the Kratema is used in a similar phrase). **9-10.** D forgot these lines and added the words in the margin without music. **10.** λιμ νας not well spaced in N. **12.** D confused: having forgotten one syllable of πολεμήτορος, he wrote the last Apostrophus under the Ison of -θροῦ, covering half the Diple. **14.** D alone has a dot before ἐν. δεινῶς D=N; D² v. sup. The a-signature follows, carelessly written among the neumes. **15.** init. Enarxis N, marking a new phrase. A few smaller variants are omitted.

Text: 2. εὑρὼν. This goes against the narrative of St. John (v. foregoing hymn) who clearly says that Our Lord came first to the well. The hymnodist seems to have forgotten. But I do not think he means "finding" in a figurative sense—a lost soul in need of salvation. **5.** ἐποχούμενος D Pent., αθεωρητος N. **6.** διαλεγεται D. **11.** ὄντως Pent., παλαι DN. **13.** ζῶν]ζωῆς Pent.

5. Mode III, from c', Finalis f. Nf. 82b, Df. 261b, Uf. 318

50.



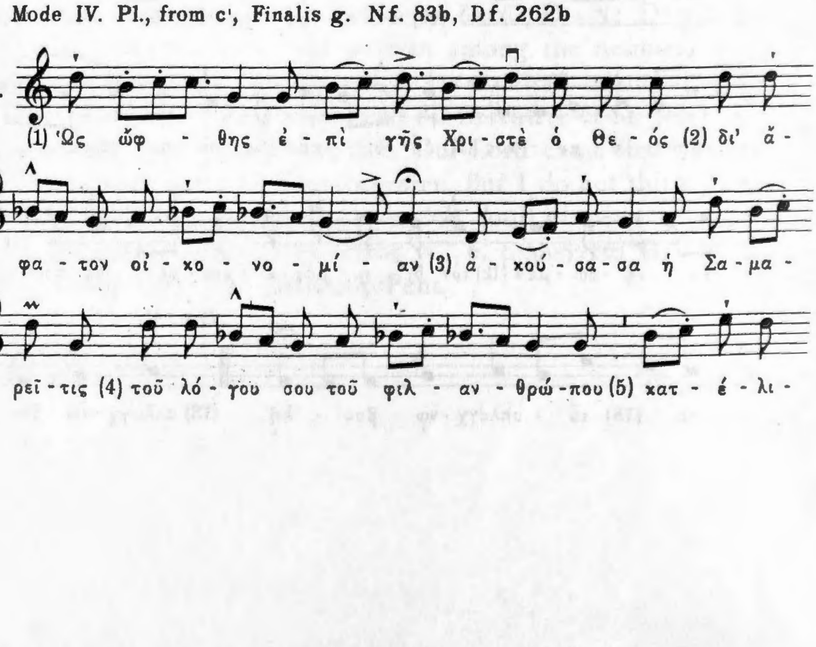
A good and instructive example of Mode III, the rarest of all Byzantine Modes.

Signature N [neumes] (=c′), D ἀ-νε-α-νες (a- bc′bc′), U is confused: one hand gives [neumes] (=c′) but the other gives πλ. δ′ [neumes] (=g- c′bc′-). The ascription to IV Pl. is wrong; but perhaps the scribe only means that the music reads from c′, which is sometimes the starting-note of IV Pl. **4.** fin. A full close in Mode III, followed by the c′-signature ([neumes]) which looks forward. This recurs at 10. fin. **6.** init. Enarxis marks new line. **7.** fin. Signature of III Pl. (Barys); this indicates a cadence on f, but not necessarily b-flat over -αφ-. **9.** over τῶν c′d′bc′- the Thes-kai-apothes, usually found in Modes II and II Pl. over fgfg-. The next phrase is the Thema Haploun, but the subsidiary is omitted. **11.** Over πι]στοι the Little Kylisma below, and the Thematismus Exo above, suggesting either figure as an optional ornament. **11.** fin. Signature πλ.α′ (=a); but this does not imply b-flat in the foregoing phrase. The plagal signatures are often used medially when a cadential note is reached by descent. **13.** fin. A very rare final cadence. N[2] has the usual form. Other variants unimportant.

Text: 5. Pent. τὸν 'Α. ἐξ. τῆς κατ. **9.** N αιτων.

6. **Mode IV. Pl., from c′, Finalis g. Nf. 83b, Df. 262b**

51.





D first wrote the g-signature, but added the c′-signature c′bc′- in the margin. **2.** -φα- read ⸌↘ (=N) not ➝ (D). **3.** D is badly out. We follow N. **6.** The sign over τοῖς is blurred in D, but probably was an Oligon as in N, the passage then reads as above.

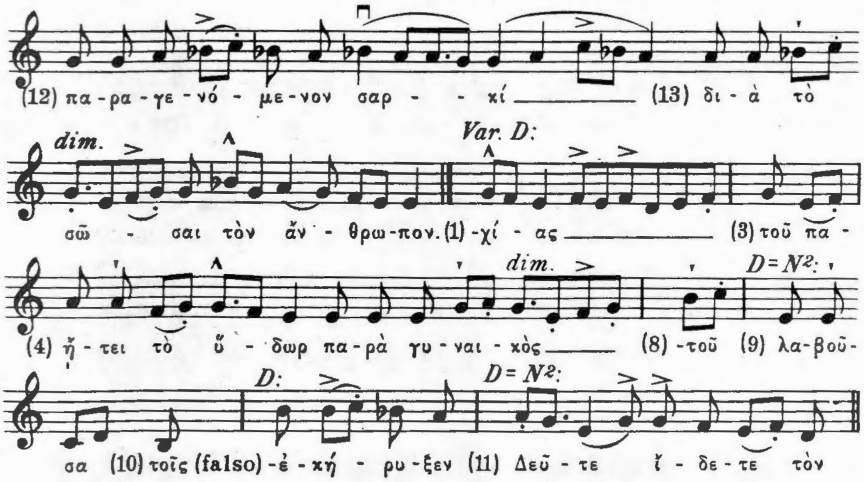
Several lines have been renumbered to suit the sense. **4.** N^2 omit Elaphron over -γου. **6.** N^2 is wrong, but N is right. **10.** N^2 and N^3 have confused but unimportant variants.

Text: 1. Pent. ἐπὶ γῆς, DN εν σαρκι.

7. Mode II Pl., from f, Finalis e. Intonation e-f. Nf. 83, Df. 262

52





The Intonation in D seems to be corrupt, but N is clear. **4.** N has a bolder and more effective phrase than D. The neumes in N (where the two hands overlap) should be read thus: γυ-ναι-κος, the last syllable agreeing with D. **6.** μετο]χε D falso; N is right.
Text: 4. τὸ om. Pent. **7.** ταῖς γλυκείαις προσρήσεσι Pent., τοις γλυκεσι προσρημασι ND. **8.** ἀιδίου Pent., ἀειζώου ND. **13.** τὸν ἄνθρωπον Pent. N, το γενος ημων D.

8. Mode II Pl., from e, Finalis e. Nf. 83, Df. 262

53.





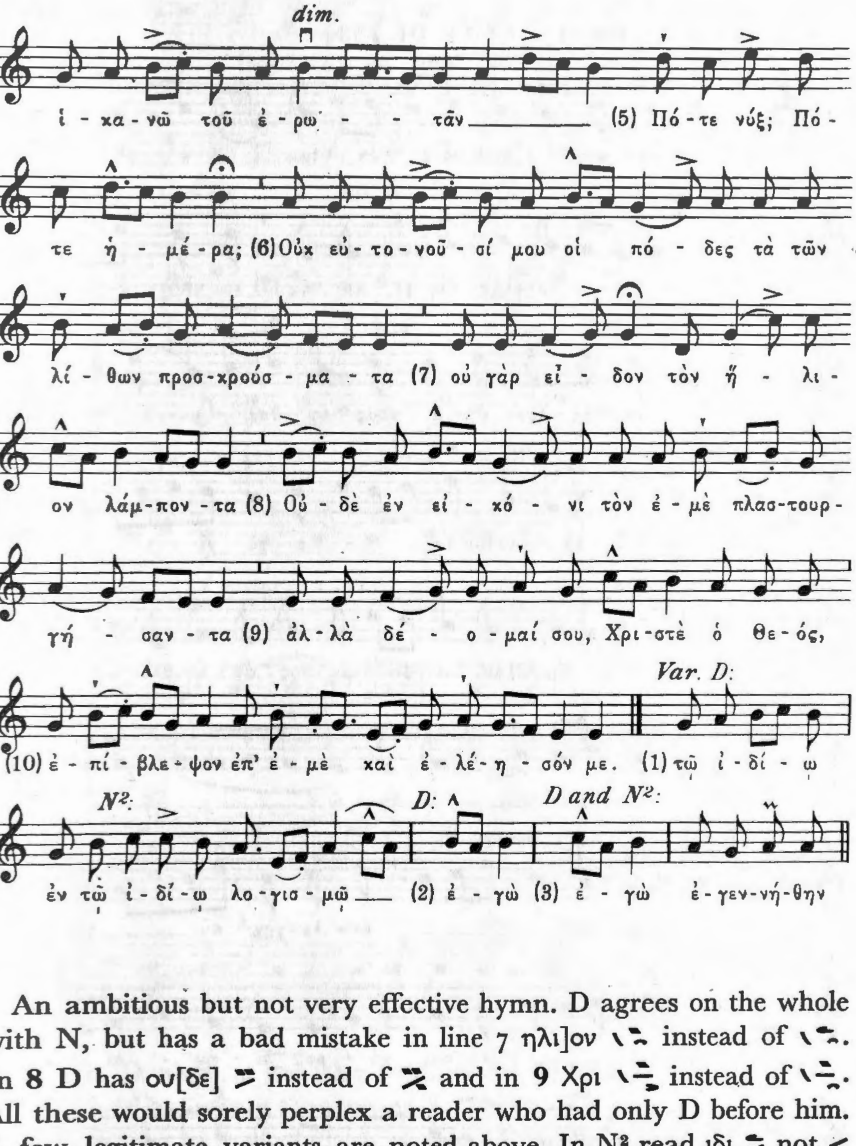
2. Neumes crowded in D and a Kentema must be added over ἠ- (so N), thus: ει η - - δεις την δω - 4. D²=N. A few small variants are omitted.

Fifth Sunday after Easter

1. Mode II, from b, Finalis e. Nf. 83b, Df. 262b

54.





An ambitious but not very effective hymn. D agrees on the whole with N, but has a bad mistake in line 7 ηλι]ον instead of . In 8 D has ου[δε] instead of and in 9 Χρι instead of . All these would sorely perplex a reader who had only D before him. A few legitimate variants are noted above. In N² read ιδι not (l. 1). A few trifling differences are omitted.

Text: N has the heading Κυριακὴ ἡ ἕκτη· ἀνάβλεψιν τοῦ ἐκ γενετῆς τυφλοῦ.

2. Mode II, from g, Finalis e. Nf. 84, Df. 263

55.





2. fin. D πλ.β′ καὶ (the Ison, in red, is over the και). **5.** init. D smudged but means the same as N. **10.** fin. D is confused having tried to combine two versions; read κο-ρας δι-ην-οι-ξεν. N² also obscure.
ef gf g-a d d

13. Over λεγόμενος D² is faulty but seems to have meant the same as N. **18.** N² not very clear, probably ον ε-φη Μω-υ-σης vacat εν τῳ νο—μῳ (19) Χρι-στον Μεσ-σι-αν vacat (= g).

3. Mode I Pl., from e, Finalis d. Nf. 84b, Df. 263b

56.




dim.
ψαν - τός με (13) ἃ οὐ - δεὶς δύ - να-ται ἐρ - γά-ζεσ-θαι
(14) καὶ ταῦ - τα εἰ - πών (15) πτύ -
σας χα - μαί (16) καὶ πη - λὸν ποι - ή - σας (17) ἐπ - έ - χρι - σας τοὺς ὀφ -
θαλ-μοὺς αὐ - τοῦ (18) λέ-ξας πρὸς αὐ-τόν (19) Ὕπ - α - γε νί -
ψαι εἰς τοῦ Σι - λω - ὰμ τὴν κο - λυμ - βή-θραν (20) Ὁ δὲ νι - ψά - με -
νος (21) ὑ - γι - ὴς ἐ - γέ - νε - το (22) καὶ ἐ - βό - α πρὸς
σέ (23) Πι - στεύ - ω Κύ - ρι - ε (24) καὶ προσ-ε - κύ - νη - σέ
σοι. (25) Δι - ὸ βο - ῶ - μεν καὶ ἡ - μεῖς (26) ἐ - λέ - η - σον ἡ - μᾶς.
Var. D: D: N2:
(2) εὔ - ρες ἄν- -φλον ἐκ γε-(=N2) (3)-βοι γε - γο- (5) -δάσ-κα -
D:
λε, τίς (18) τόν (19) Ὕπ - α - γε νί-ψαι εἰς τοῦ Σι -
D:
(22) ἐ - βό - α πρὸς σέ (23) Πι - στεύ - ω Κύ - ρι - ε

Signature D πƷ Κυ (infra); f is the first note of the hymn. N has normal e-signature. **1.** fin. N² Signature πλ. α'' (=g). **2.** init. Neumes crowded in D but meaning certain. **4.** -ρώ- b♮ convenient here. **7.** D in rasura ι---να (=N). **7. fin- 8.** D-θη. Συ (e-g-). **9.** D (falso) for at the ninth note from the end. This ornament is the Thema Haploun and recurs in line 14. **10.** Neumes confused in D, but mean the same as N. **11-12.** Variants unimportant. **15.** N χα-μαι double lengthening = . **20.** Signature Mode I (=a) looks forward; this is given by N² with a confirmatory Ison over ὁ. The Ison over δὲ (N²) is required to correct N¹: D rightly gives it. **23.** D has confused two readings, having πι]στευ (which partly reproduces N) and also displacing several signs. We may perhaps omit the Elaphron/Petaste and also read -ρι giving the notes printed above

25. N² δι-ο βο-ω-μεν
d c d f e·

Text: 2. fin. D εν γεννητοις. **17.** N επεθηκες τοις οφθαλμοις, D επεχρισε τους οφθαλμους.

4. Mode IV, from g, Finalis g. Nf. 84, Df. 263b

57.

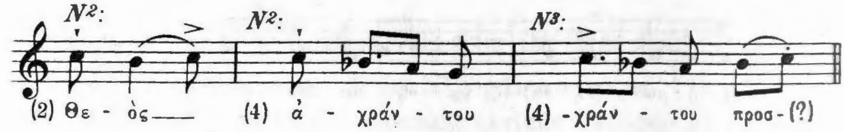




1. N² is obscure, I read thus: ο-λον τον βι-ον ο τυ-φλος (2) νυκ-τα λο-γι-ζο-μενος (3) ε- [vacat] 3. fin. N² non liq. Signature δ'' (=c). 5. fin. Read -μων (not -) in D. The signatures agree, N having [neumes]. 7. N² seems to agree with D.

5. Mode IV Pl., from g, Finalis g. Nf. 85, Df. 264





Signature in D πλ. Δ νε-α-γι-ε (g a- g a-). The neumes read from a; so the first signature is wrong in D, but right in N. **3.** med. Variants unimportant. **4–7.** D agrees in the main with N. There are some obscure variants given by N² which seem to be wrong. **10.** D (=c′....) η εις η-μας. The signature and neumes are wrong in D: we follow N. **11.** Variants trifling both in D and N².

6. Mode IV Pl., from g, Finalis g. Nf. 85, Df. 264



Variants in N² and D mostly unimportant. **5.** D read κατ (=N, not); the notes will then be θει-ας κατ-η-ζι-ω- **11.** N² α-φθο-νο-παρ-
ba a- bc' e' d'c'b- d' g a c'(b♭)

7. Mode IV Pl., from g, Finalis g. Nf. 85, Df. 264b



1. D non liq., meant for -λη σει (N -σει); N² Χρι-στε bg a- (γ′=c′) η. **2.** D smudged, v. sup.; N² is similar. **4.** N² ι-; τοις νο-σου- falso c′a (falso). D v. sup. **8.** D non liq. but agrees mainly with N. For b-flat and b(h) in this Mode see Introduction, p. XIV.

Text: 6. D πηρωμενου.

Ascension

St. John Damascene

1. Mode II Pl., from e, Finalis e. Version from U(Tseretelli, Pl. XXXIX), Nf. 88b, Df. 267b.

61.



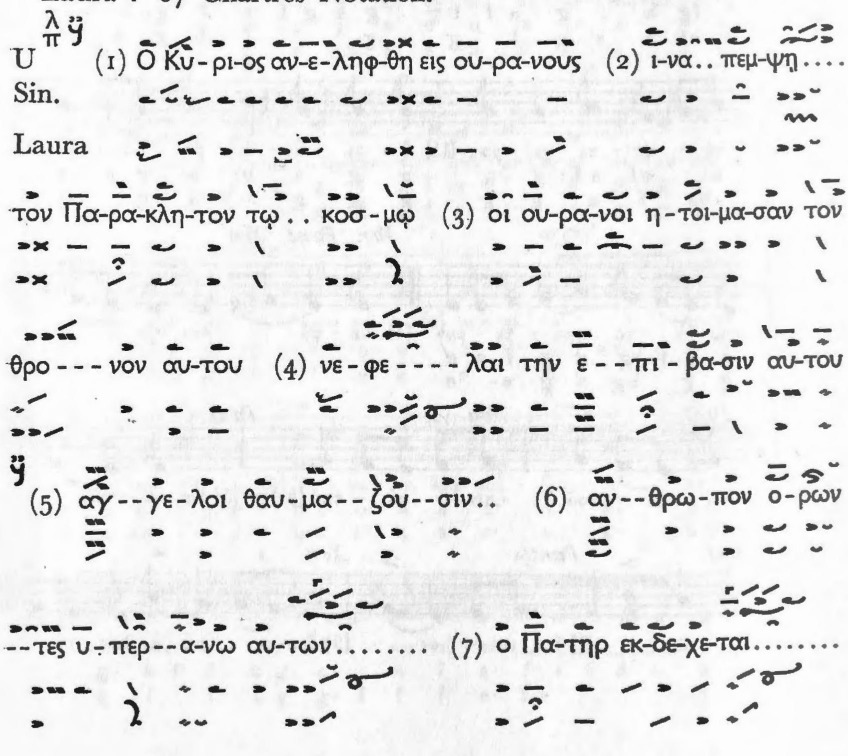

accel.
ἐκ - δέ - χε - ται (7) ὃν ἐν κόλ - ποις ἔ - χει συν - α - ί -
a f g a b a b g a g a b a b g· e f f b g a-
g a g a- b a g g ab g g· f f b g a- g·
δι - ον (8) τὸ Πνεῦ - μα τὸ Ἅ - γι - ον κε - λεύ -
g f e- f e f d e d g g a g a g g g
f- e- f e d g g a g a a- a a
ει πᾶ - σι τοῖς ἀγ - γέ - λοις αὐ-τοῦ (9) Ἄ - - ρα - τε
c' g· e f f b g a- g f ef g- a f g f e d fg
c' g· g f b g a- g· g e f-g a- g f e d
πύ - λας οἱ ἄρ - χον - τες ἡ - μῶν, (10) πάν - τα τὰ ἔθ - νη
a f fg a a g· a f f-g g a g f e f g- a b a-
agf e ef a a g f g- g· f f g- a b a-
κρο - τή - σα - τε χεῖ - ρας (11) ὅ - τι ἀν - έ - βη Χρι - στός
a a· ef af g- g g g a b- a· g a a-
a aba f a g- g g g g a-b a g g-a
Var. Pant. Xen.
(12) ὅ - που ἦν τὸ πρό - τε - ρον. (4) νε - φέ - λαι την ἐ - πί -
a d e f g a- g f e e
a· g g bg a- g· e- e
Pant. Xen. A: Pant.
βα - σιν αὐ - τοῦ - σιν αὐ - τοῦ (β'=g) (5) fin. αὐ - τῶν
Pant. Pant. Xen.
(6) fin. χε - ται (7) fin. ι - ον (9) ἄρα - τε πύ - λας οἱ

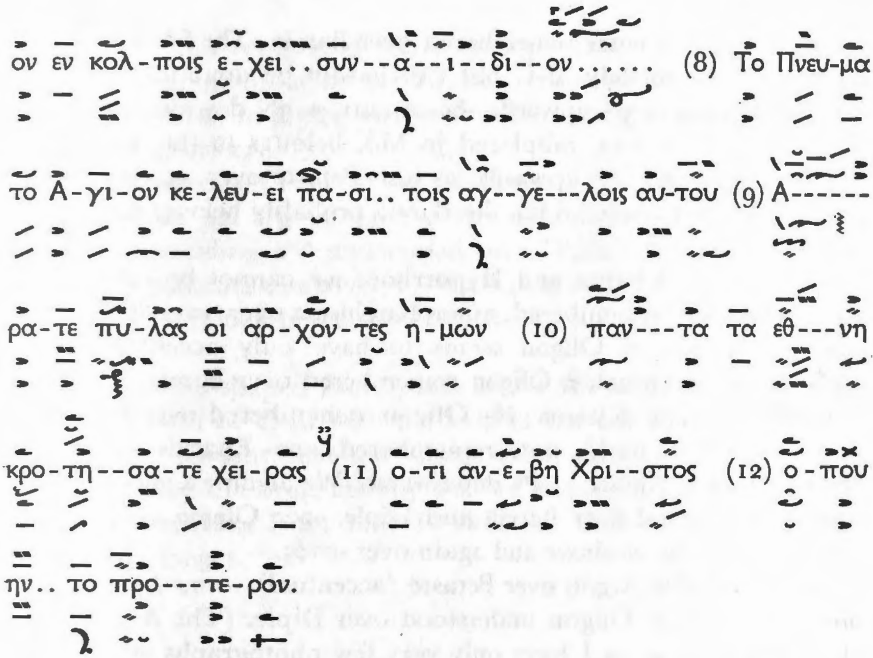
As this hymn is missing from the main body of U, we are almost forced to conclude that there has been another of those disgraceful robberies by which unscrupulous visitors have repaid the confidence and hospitality of the holy men of Athos. On my earliest travels in 1907 I also collated this hymn in two other Athos MSS, Pantel. 701, f. 451 and Xenoph. 113, page 531, besides A itself (all in the Round Notation). The words are such as only a great master of divinity might venture to write. **2.** Read πα-ρα- (not ⸗), so Pantel.

Text: 9. It is often hard to decide between ἡμῶν and ὑμῶν: the MSS vary.

The hymns for Ascension are here numbered continuously. The MSS assign them variously to Wednesday (Τετάρτη πρὸ τῆς Ἀναλήψεως· hymns 1–13), Thursday (Πέμπτη τῆς Ἀν., ἑσπέρας· 14–18), and Friday (Παρασκευὴ τῆς ς′ ἑβδομάδος, ἑσπέρας· 19–22).

U (Tseretelli Pl. XXXIX) Round Notation
Sinai 1212 Coislin Notation
Laura Γ 67 Chartres Notation.





Explanation of Early Byzantine Versions (Key below music: b-flat is not marked where its use is obvious):

Sinai (*Coislin Notation*):

The Bareia has the form \

Line 1 Κύ- Enarxis. Oxeia=3rd upwards; -ρα- Oligon seems to have been omitted by mistake. -νούς Oligon=3rd upwards.

2 ἱ- Petaste with only accentual value: so also Oligon over πεμ- the Argon (form ⌣) is added. -ψῃ Double Apostr. = 3rd downwards. τὸν Chamele for any low note. -ρά- Oligon=4th upwards. -κλη- Petaste accentual. τῷ Bareia with remembered phrase, also over -μῳ. Observe that the Bareia may qualify a single note.

3 οἱ Apostr. = 3rd downwards. -νοὶ Apoderma (tenuto) with Ison. -τοί- Petaste accentual. -μα- Double Apostr. = 3rd downwards, τὸν Bareia as before. θρό- Apostr. remembered over Diple, Oxeia = 3rd upwards.

4 νε- Enarxis. -φε- Kylisma. -πί- Oxeia = 4th upwards. -τοῦ Oligon remembered.

5 ἄγ- Oligon = 3rd upwards, also Oxeia over -μα-. ζου- Apostr. = 3rd downwards. -σιν Ison remembered over Diple—a very common medial cadence. -ρῶν- Petaste = 3rd upwards, -τες Apostr. = 3rd down-

wards, -περ- two notes remembered over Bareia. The following notes differ from the melody of U but can hardly be doubtful.

6 Πα- Oligon = 3rd upwards, -δέ- Apostr. = 3rd downwards.

7 συν-α- the Bareia, misplaced in MS, belongs to the -α-.

8 Πνεύ- Oxeia = 4th upwards, as also Petaste over -ει. -γέ- Oligon understood over Diple. 8 fin. the Bareia probably belongs to the next line.

9 Ἄ- Xeron Klasma and Hyporrhoe: we cannot be sure exactly what notes were remembered. πύλας Kuphisma over two syllables with punctuation-dot. οἱ Oligon seems to have only accentual value. -χον- Oxeia accentual, ἡ Oligon remembered over Bareia.

10 Πάν- Xeron Klasma. ἔθ- Oligon remembered over Diple. -νη Kratema (lengthmark), note remembered. κρο- Enarxis. -τη- Oxeia accentual. -σα- Apostr. = 4th downwards. We assume a very common phrase understood over Bareia and Diple. -ρας Oligon accentual.

11 -ε- Kratema as above and again over -στός.

12 ὁ- probably Argon over Petaste (accentual). -που Apostr. = 5th downwards. πρό- Oligon understood over Diple. (The Argon is not absolutely certain, as I have only very few photographs of this early Coislin MS; but it seems more likely than the Elaphron both here and in l. 2 above).

Laura (Chartres Notation):

It must be borne in mind that the Ison is either omitted or else is a simple stroke —.

It will also be understood that, as in the Coislin, all interval-signs, except Ison and Duo Kentemata, have an indefinite value. I only refer to this where the fact might easily be overlooked.

Line 2 πεμ- Klasma has an angular shape (v) in this MS. -ψη the wavy sign may be the Apothema (later called Epegerma) perhaps equivalent to the Piasma. -ρα- Argon, very common in the Andreatic Notation, where the dot seems to belong to it. -μῳ Bareia, perhaps compounded with the argon (a dotted quaver will serve to express it).

3 τὸν Bareia (straight form) we may, as usual, supply a suitable phrase.

4 -φέ- a good example of an interval-sign (here the Apostrophus, which appears in Sin.) remembered over the Diple.

5 υπερ]α- this compound seems to imply two notes, one qualified by the Diple, the other by the Klasma. -τῶν the hook is most likely the Antikenoma, implying an up-and-down progression: it recurs in l. 7 and elsewhere.

7 -ον Apoderma (Tenuto: the Elaphron is not used at this stage). The composer has a good sense of the solemnity of this passage.

8 -τοῦ ascending 2nd understood over Diple.

9 init. Apothema as above. πύ- the sign is called Kataba Tromikon and implies a remembered step followed by a descent of two or more notes.

12 The sword-shaped Ison is used in this MS at the end of a hymn.

The rest will be clear with the help of the key printed below the music. It is obvious that the Laura codex gives, in a rather more primitive form the same melody that we find in U, revealing a tradition which reaches from 1000 to 1280 (or thereabouts) and lasted very much longer.

2. Mode II Pl., from e, Finalis e. Nf. 88b. Df. 268 (v. inf.)

62.



Var. D:



Signature: D wrongly gives the g-signature: the opening neumes agree with N. **2.** -πλά- read —˙ in D (=N). **4-5.** These two lines have imitated melodies (ὅμοιον 4 fin. D) but D makes a double mistake: read an Ison over -λων (4) and -των (5) instead of Oligon. Also in 5 καθ]ε- read — (so N). These blunders show how little Dalassenus was aware of the music which he copied. They also show how troublesome it would be to correct D without the aid of a better MS like N.

Text: 5. D των υπ αυτων.

3. Mode II Pl., from e, Finalis e. Nf. 89, Df. 268

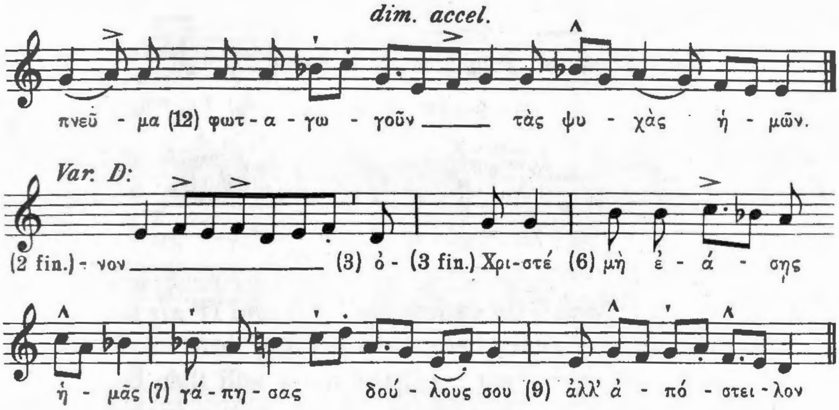


Signature wrong in D (g-form): the e-form is required, neumes agreeing with N. **3.** Neumes misplaced in D, read χρι-στε το απ-αυ-γασ-μα (notes, v. sup.). **4.** fin. ὅμοιον in D. (4 roughly=5). **7.** N² α-να-λη-ψιν (=D).
gf ga f·e d

4. Mode II Pl., from e, Finalis e. Nf. 90, Df. 269

64.



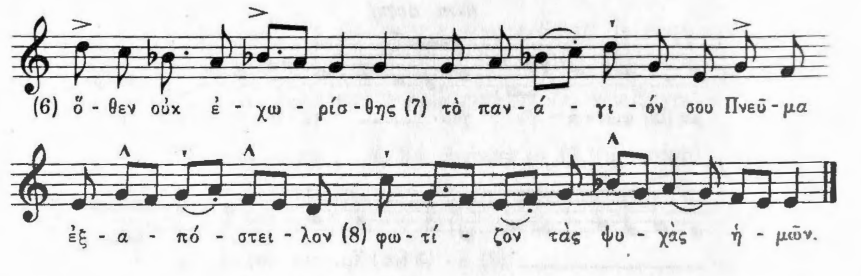


6. Read η\̀~ μας in D (notes v. sup.). **7.** Over δου- add an Apostrophus in D (or we may add an Elaphron over -πη- which gives more likeness to N). **12.** Read an Ison over τας in D (so N).

5. **Mode II Pl., from e, Finalis e. Nf. 89, Df. 269**

65.



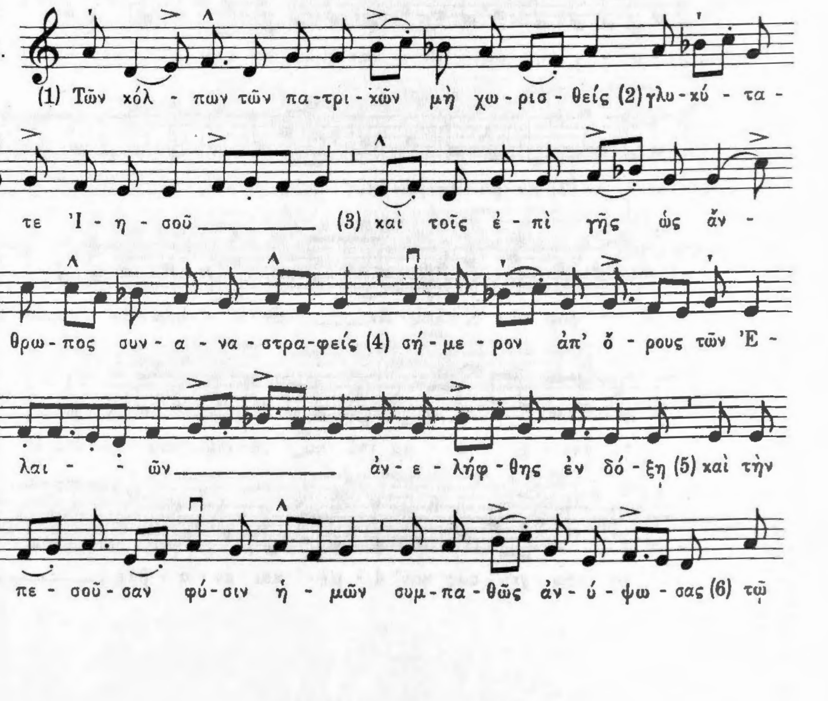


Except in lines 3 and 6 the variants in N² D and D² are unimportant. **1.** πλη- b-natural is easier here, as a leading note. **3.** Read ο (not) in D and αν — (not); the notes will then be . . . ο - ρος
ga a
των ε-λαι-ων αν-. **5.** Cadence in Mode II Authentic. **6.** Read ο
c′ b♭ b♭ ab♭ ag a
(omit Ison) in D, thus: ο - θεν ουκ ε-χω-ρισ-θης.
c′d′ b c′ a b♭ g g-

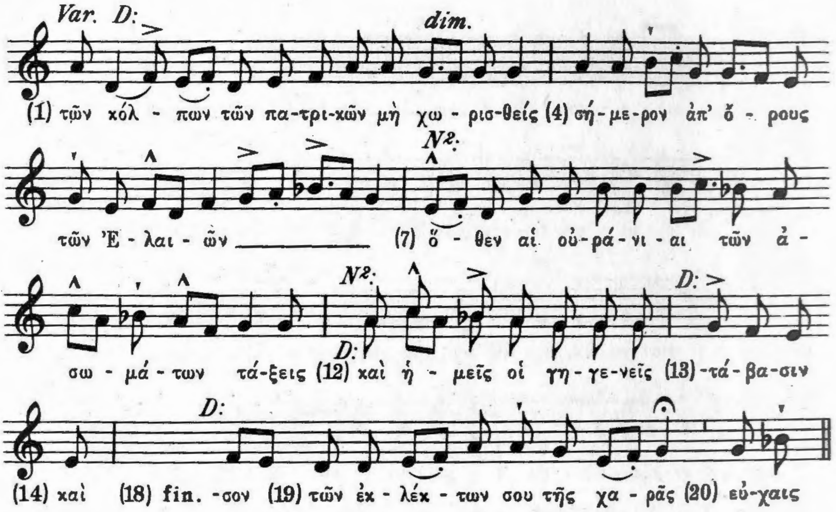
Text: 3. N ανεληλυθες. **4.** N παρηλθεν. **5.** Pent. div. contra sensum. **8.** N στηριζων.

6. **Mode II Pl., from g, Finalis e. Nf. 89, Df. 268**

66.




Πα-τρὶ συν - ε - κά - θι - σας (7) Ὅ - θεν αἱ οὐ - ρά - νι -
αι τῶν ἀ - σω - μά-των τά-ξεις (8) τὸ θαῦ - μα ἐκ-πλητ-τό - με - ναι
(9) ἐξ - ί - σταν-το θάμ-βει (10) καὶ τρο-μῷ συν - ε - χό - με - ναι (11) τὴν
σὴν φιλ-αν-θρω-πί - αν ἐ - με-γά - λυ - νον (12) μεθ' ὧν
καὶ ἡ - μεῖς οἱ ἐ - πὶ γῆς (13) τὴν πρὸς ἡ - μᾶς σου
συγ-κα-τά-βα-σιν (14) καὶ τὴν ἀφ' ἡ - μῶν Ἀ - νά - λη - ψιν δο - ξο -
λο - γοῦν - τες (15) ἱ - κε-τεύ - ο - μεν λέ - γον - τες
(16) Ὁ τοὺς μα-θη-τὰς καὶ τὴν τε-κοῦ-σάν σε Θε - ο -
τό-κον (17) χα-ρᾶς ἀ-πεί-ρου πλη - σας ἐν τῇ σῇ Ἀ - να -
λή-ψει (18) καὶ ἡ - μᾶς ἀ - ξί - ω-σον (19) τῶν ἐκ-λέκ-των σου τῆς χα -
ρᾶς (20) εὐ-χαῖς αὐ-τῶν δι - ὰ τὸ μέ-γα σου ἔ - λε-ος.



1–5. There are unimportant variants in N². **4.** In D read τῶν]ε (not) in agreement with N. **7.** The neumes seem to be N¹: ου-ρα-νι-αι των α-σω-μα-των τα-ξεις, N²: ου-ρα-νι-αι των vacat α-σω--rasura μα-των τα-, probable interpretation v. sup. D agrees with N except for the notes over ὅθεν which agree with N². **16.** fin. Probably Kuphisma and Apostrophus over -κον; D has -το κον **16–17.** Strong suggestion of Mode II, which justifies use of b(h). **21.** fin. Over ἔ[λεος add Duo Kentemata in D which then agrees with N.

Text: 12. ἐπὶ γῆς Pent., γηγενεις N D. **14.** δοξολογουντες Pent., ευχαριστουντες ND.

7. **Mode IV, from g, Finalis g. Af. 299, Df. 265b, Nf. 86b**

67.




αν (4) ἐξ - έ - στη-σαν οὐ - ρά - νι - οι ἄγ - γε - λοι (5) καὶ
ἔ - φρι - ξαν οἱ κα - τα - χθό - νι - οι (6) παρ-έ - σταν - το
δὲ οἱ μα - θη - ταὶ με - τὰ χα - - ρᾶς ἔν-τρο-μοι
(7) ὡς ἐ - λά - λεις αὐ - τοῖς (γ'= f) (8) ὡς θρό-νος δὲ ἡ - τοί - μασ -
το ἐξ ἐν - αν - τί - ας νε-φέ - λη σκι- ά - ζου - σα (δ'=g)(9) πύ-
λας δὲ ὁ οὐ - ρα - νὸς δι - α - πε - τά - σας τῷ κάλ - λει ἐ -
φαί - νε - το (10) καὶ ἡ γῆ τοὺς κρυπ - τῆ - ρας
ἀ - να - κα-λύπ-τει (11) Ἀ - δὰμ τὴν κα - τά - βα-σιν ὡς γνωσ - θῆ - ναι
(12) καὶ τὴν αὖ - θις ἀ - νά - βα - σιν (13) ἀλλ' ἴχ - νη μὲν ὑ - ψοῦ -
dim.
το ἰσ - χυ - ρῶς (14) στό - μα δὲ με - γά - λα ηὐ - λό - γει
(15) ὡς ἠ - κού - ε - το (16) Νε - φέ - λη ὑπ - ε - λάμ - βα - νε



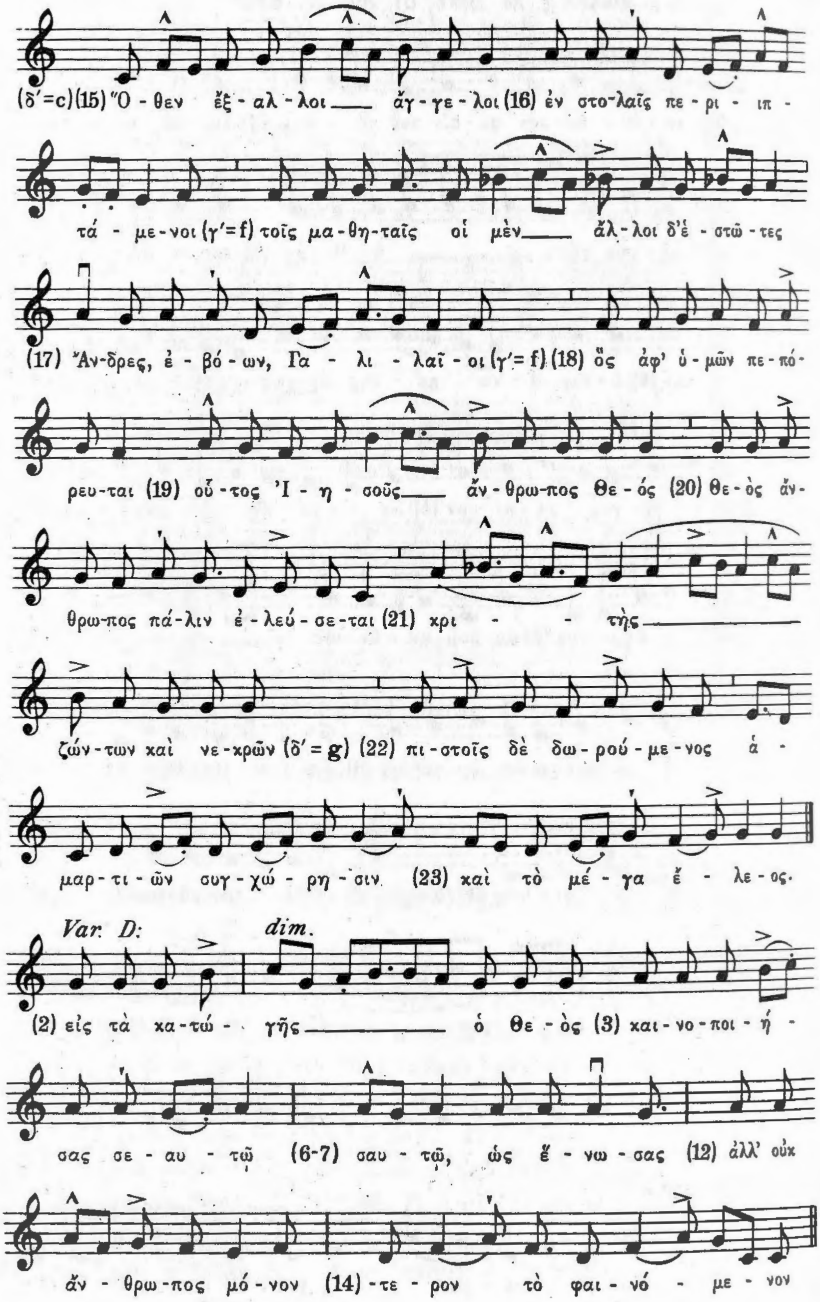
1. Over τὸ add an Oligon to D. **6.** με]τα: read ‒ (not –) in D. **8.** D smudged, read εν αν. D προς]με omit one Kentema (notes v. sup.) restoring usual formula. **17-18.** D wrong, follow A. δε - ξα - το · ερ-γον. Other variants trifling.

Text: 3. εὐδοκίαν Pent., εξουσιαν A. **8.** σκιαζουσα A, προσμένουσα Pent. D. **9.** τῷ κ. ἐφ. Pent., το καλλος φανταζεται A. **10.** ἡ om. A. **10-13.** With the words of N we may perhaps render "and earth withdrew her veil in such wise that Adam became aware (ὡς = ὥστε) of Thy descent and again of Thine Ascension; but his steps were mightily exalted" (i.e. Adam leaped for joy). The reference to Adam ends at 15 fin. Pent. ἀλλ' ἴχνη μὲν ὑψοῦτο ὡς ὑπὸ χειρός: *haec non expedio.* **16.** ὑπελάμβανε Pent. N, περιελ. A, but no neume over ε. **18 ff.** must be taken as an apposition to the foregoing sentence – "this deed which Thou wroughest". Pent. omits ὃ, but the music requires it.

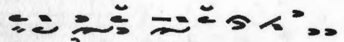
8. Mode IV, from g, Finalis g. Af. 299b, Df. 266, Nf. 87b

68.




(δ'=c)(15) Ὅ - θεν ἔξ - αλ - λοι ἄγ - γε - λοι (16) ἐν στο-λαῖς πε - ρι - ιπ -
τά - με-νοι (γ'=f) τοῖς μα-θη-ταῖς οἱ μὲν ἄλ-λοι δ' ἑ - στῶ - τες
(17) Ἄν-δρες, ἐ - βό - ων, Γα - λι - λαῖ - οι (γ'=f) (18) ὅς ἀφ' ὑ - μῶν πε - πό -
ρευ-ται (19) οὗ - τος Ἰ - η - σοῦς ἄν - θρω-πος Θε - ός (20) Θε - ὸς ἄν -
θρω-πος πά-λιν ἐ - λεύ - σε-ται (21) κρι - - τὴς
ζών-των καὶ νε-κρῶν (δ' = g) (22) πι-στοῖς δὲ δω - ρού - με-νος ἀ -
μαρ - τι - ῶν συγ - χώ - ρη - σιν (23) καὶ τὸ μέ - γα ἔ - λε - ος.
Var. D: dim.
(2) εἰς τὰ κα-τώ - γῆς ὁ Θε - ὸς (3) και - νο - ποι - ή -
σας σε - αυ - τῷ (6-7) σαυ - τῷ, ὡς ἔ - νω - σας (12) ἀλλ' οὐχ
ἄν - θρω-πος μό - νον (14) - τε - ρον τὸ φαι - νό - με - νον

D by a frequent inexactitude has signature δ" followed by an Ison, meaning c, where A has δ" followed by Chamele. The melody would be far too high, if we took this signature for d′. **2.** Over γῆς omit the last Apostrophus (see notes above). This brings the passage more or less into line with A. **5.** D over συν [επα] the first Apostrophus is annulled by the Elaphron: so the neumes have the same value as in A. **10.** fin. D confused, follow A:



12. fin. Signature in D (=f). **14.** fin. Neumes misplaced in D, but meaning certain. **15-21.** Some unimportant variants in D are omitted. **21.** DNA all read an ascending fifth at the beginning of this line and before it the signature of Mode II (=b) which is certainly wrong. A later hand in N gives clearly an ascending sixth (Hypsele over Oligon) which I follow. The last two notes of -τῆς stand in A over a vacant space; but N and D show where they belong.

Text: 3. ενοποιησας A, καινοποιήσας Pent. **5.** συνεπαθησας A, συνεκάθισας Pent. **8.** συμπαθης A. Pent. divides 5, 6, and 8 against the natural rhythm. **11.** ὡς om. Pent. **15.** A seems to mean "Wherefore strange angels in robes, some hovering round, others standing, cried unto the Disciples." I cannot make sense of Pent. as punctuated.

9. Mode IV, from g, Finalis g. Df. 267, Nf. 87, Uf. 324b




γέ - λων ἔ - χαι-ρεν ἐν ἀ - γαλ - λι - ά - σει (6) αἱ ἀ - νώ - τε -
-ραι δυ - νά - μεις ἔ - κρα-ζον λέ - γου - σαι (7) Ἄ -
ρα - τε πύ - λας οἱ ἄρ - χον-τες ἡ - μῶν (8) καὶ εἰσ - ε - λεύ - σε - ται
ὁ Βα - σι - λεὺς τῆς δό - ξης (9) Οἱ δὲ μα - θη - ταὶ
dim.
ἐκ-πλητ-τό - με - νοι ἔ - λε - γον (10) Μὴ χω - ρισ - θῇς ἡ - μῶν
dim.
ὁ Ποι - μὴν ὁ κα - λός (11) ἀλ - λὰ πέμ - ψον ἡ - μῖν (12) τὸ
Πνεῦ-μά σου τὸ παν - ά - γι - ον (13) τὸ ὁ - δη-γοῦν καὶ φω - τί - ζον
καὶ στη - ρί - ζον (14) καὶ ἁ - γί - α - ζον τὰς ψυ - χὰς ἡ - μῶν.
Var. U:
dim.
(12) τὸ Πνεῦ - μά σου τὸ (13) φω - τί - ζον καὶ στη -
Var. N:
ρί - ζον (14) ἁ-γί - α - ζον τὰς ψυ - χὰς ἡ - μῶν (N2=D)

This hymn, though quite simple and ordinary, shows how tiresome a MS is D, when used as our main source. The following corrections are needed: **4.** Read αι ου (not) ρα. **6.** Read δυ (so U), not . **10.** Read ὁ (so N) καλός, not ; U seems also wrong. N has Mode IV (=c) at 10 fin. **12.** fin. read -ον , not (N and U have –). **13.** init. read το (with N), not –. This mistake corrects the last, but leaves an unsatisfactory cadence. Over -γουν D first had an Ison, which he clumsily altered to (clear in U); στη- read (not). The latter is right in N, where earlier notes differ. The small sign besides over -ζον seems to be accidental: D probably meant to write but changed his mind.

Text: 4. αἱ οὐρανίαι Pent., Codd. θεωροῦσαι, an overbold personification. **14.** και αγιαζον om. Pent.

10. Mode IV, from g, Finalis g. Tf. 272b, Df. 266b

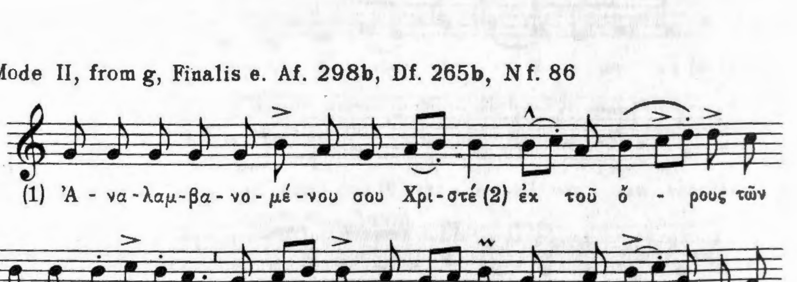




4. Over πλη]ρω D adds Kentema to Oligon. This mistake he seems to have noticed and tried to correct by an Ison over (T Oligon), adding a Kentema over ἦλ (5. init.). We should follow T. **8.** fin. T mart. falsa (πλ.α′) 9. σου. Omit Apostrophus in D, which will then agree with T. **16.** D falso γε ⸗⸗˘ γο, T recte γε ⸗ γο ⸗

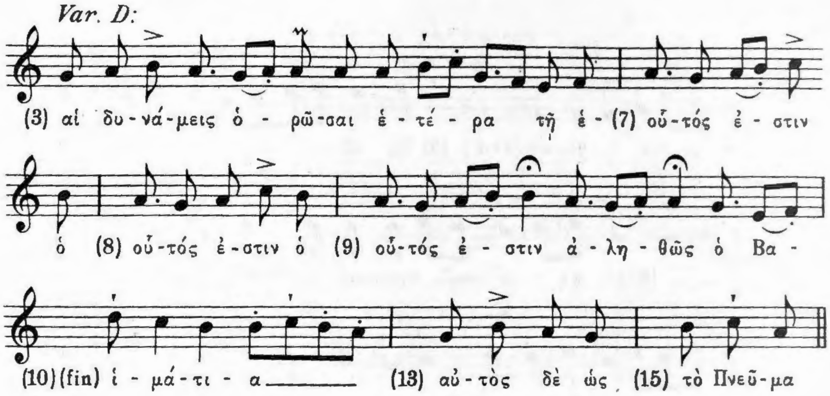
11. Mode II, from g, Finalis e. Af. **298b**, Df. **265b**, Nf. 86

71.




τέ - ρα ἐ - βό-ων (δ'=d') (5) Τίς οὗ - - - τος
(6) καὶ φη - σὶ πρὸς αὐ-τάς (7) οὗ-τός ἐσ - τιν ὁ
κρα-ται-ὸς καὶ δυ-νά-στης (8) οὗ-τός ἐσ - τιν ὁ δυ - να - τὸς
ἐν πο - λέ - μῳ (9) οὗ-τός ἐσ-τιν ἀ - λη - θῶς ὁ βα - σι -
λεὺς τῆς δό-ξης (δ'=d') (10) καὶ ἵ - να τί
αὐ-τοῦ ἐ - ρυ - θρα τὰ ἱ - μά-τι - α (11) Ἐκ Βο-σὸρ
ἥ - κει, (12) ὅ - περ ἐσ - τὶ, τῆς σαρ-κός (β=b) (13) Αὐ - τὸς δὲ
ὡς Θε - ός (14) ἐν δε - ξι - ᾷ καθ - ί - σας τῆς με - γα - λω - σύ - νης
(15) ἀπ-έ - στει - λας ἡ - μῖν τὸ Πνεῦ-μα τὸ Ἅ - γι - ον
(16) ἵ - να ὁ - δη - γή - σῃ (17) καὶ σώ - σῃ τὰς ψυ - χὰς ἡ - μῶν.

Var. D:

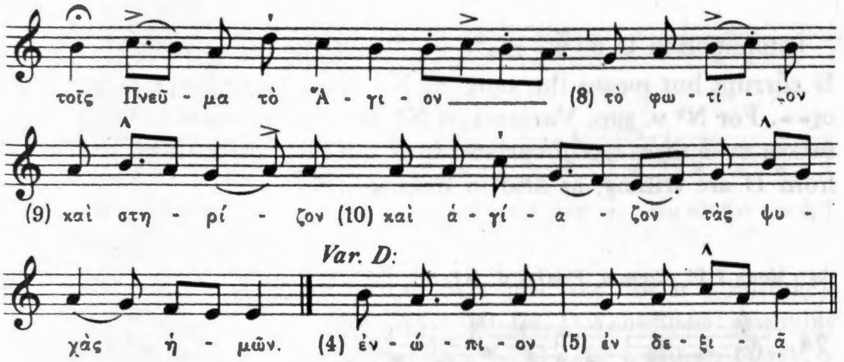


4. In D omit Ison over -τε[ρα]. This brings D into line with A.
Text: 2. ἐκ τοῦ ὄρους Pent., εις το ορος AD. **11.** Isaiah 63,1–3. Bozrah in A.V.

12. Mode II, from **b**, Finalis e. Af. 298b, Nf. 86, Df. 265b

72.





6-7. D adds Duo Kentemata at end of Kylisma (6 fin.) και •• (etc.=A). Other variants unimportant. N agrees closely with A. **Text: 2.** εν τω ορει ADN. **5.** και om. Pent.

13. Mode II Pl., from e, Finalis e. Nf. 90, Df. 269

73.



Intonation in D πλ [neumes] e- fg ge f d-e (rasura). **2.** init. D corrupt but means the same as N, which has Κυ [neumes] ρι [neumes] ος[neumes]. For N² v. sup. Variants in N³ are unimportant. **3.** There are two or even three sets of variants to N but none important: differences from D are trifling, as also in lines 4,5.

14. Mode I Pl., from d, Finalis d. Nf. 88, Df. 267b

74.





2. In D read only Apostrophus over μυ- (the dot is a mistake), **9.** In D read only ⁏ over σάλ[πιγγ-. **10.** fin. D is confused: probably read βρο]των ⌐ and the signature ιι (=f). The addition of πλ. αʹ seems to be wrong. This brings D into line with N.

Text: 2. τας φωνας N, τους νοους D.

15. **Mode I, from a, Finalis d. Af. 297b, Df. 264b, Nf. 85b**

75.



N has virtually a note-for-note agreement with A, while D, though smudged in several places, has only trifling differences. Observe the strange animal in D forming the initial Alpha.

16. Mode I, from a, Finalis d. Af. 298. Df. 264b, Nf. 85b

76.



N seems to agree with A note for note. Differences in D are trifling. **4.** -να D om. Hyporrhoe (falso). **6.** fin. D Mart. falsa.

17. Mode I, from a, Finalis a. Af. 298, Df. 265, Nf. 85b



4. D βλέ- we should omit Ison. Other variants are trifling.

4. fin. A has signature ἀ which looks forward.

Text. 6. Pent. ἡμῶν. **8.** τον om. Pent.

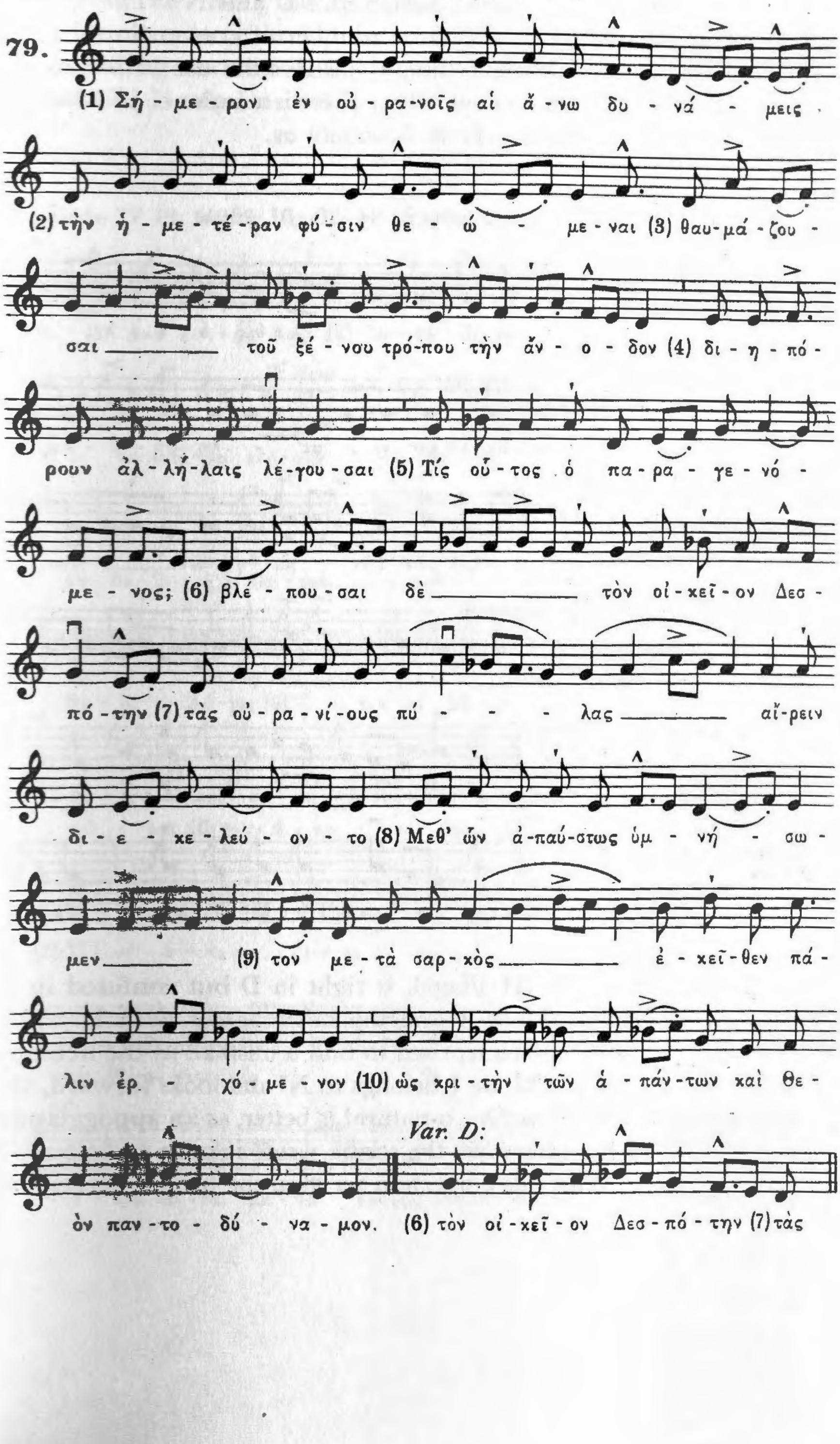
18. Mode II, from b, Finalis e. Af. 298b, Df. 265

78.



1. D²=A (probably). **2.** fin. D²=A. **3.** D non liq. but probably means the same as A. **5.** init. Omit Elaphron after Apostrophus in D, though it is right in A. **7.** D obscure: we may read an Ison over ἀν- and add in the Oligon over δό- (v. sup.). This may have been added as a correction. **10.** D non liq. but probably is in general agreement with A.

19. Mode II Pl., from g, Finalis e. Nf. 89b, Df. 268b



D init. *lege* Στή ⁊. **3-4.** Small variants in D and N^2. The general agreement is partly due to the great number of conventional ornaments. The cadence in Mode I (line 3) justifies the use of b-natural; so also in lin. 7 med. and in 9 med. where there is a cadence in Mode II.

Text. 8. N D υμνησωμεν, Pent. ὑμνοῦμέν σε.

20. Mode III Pl. (Barys), from f, Finalis f, Nf. 90, Df. 269b

80.



The Signature, Mode III Plagal, is right in D but confused in N where one hand gives Mode I and the other agrees with D. After such a bad start we are not surprised to find a mistake in the neumes. **2.** init. The Signature of Mode I belongs to N^2 and looks forward, the neumes being ⁓ (bc′) over ἦλ-; b-natural is better, as an appoggiatura to c′. **4.** Omit Ison over τῶν: the scribe wrote it once too often—a common mistake. With this correction we gain the proper correspon-

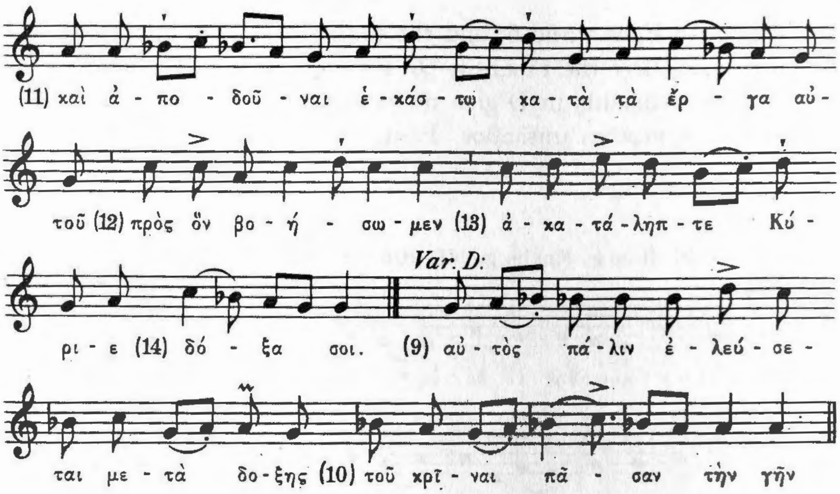
dence between lines 5 and 6; and the flourish in line 5 will be over a cadential note, here the Finalis f. **6.** fin. Signature of I Plagal (=d). A few trifling variants in D give no help.

Text. 3. N νεφελαι υπελαβον, Pent. D νεφέλη ὑπέλαβε.

21. Mode IV Pl. from g, Finalis g. Nf. 90b, Df. 269b

81.





As often in this Mode, there are passages where either b-flat or b-natural may be admitted: see Introduction, page XIV. **8-10.** Confused in N with many variants. In line 8 D is right: ου-τος ον ε-θε-α where N has an extra Apostrophus over ὃν. The rest of line 8 is right in N: -σασ-θε. We have combined the two readings. In D omit one Apostrophus at -σασ-. **9-10.** Omit Ison over με-. In D add Ison over δό-. At 10 fin. N has I. Pl (=a); D is badly out. **11.** fin. N has the c′ signature (Mode III).

22. **Mode I Pl., from e, Finalis d. Nf. 88, Df. 267** *Theophanes*

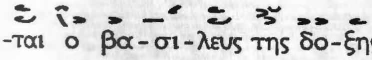
82.





Signature in D πα (=f). The two hooks are a conventional abbreviation for . N has the e-signature and begins Κυ giving the same effect. D absurdly has where the Kentema is meaningless.

5. fin. D sign. β (=g). **6.** fin. probably read δο ξης in D. The Klasma is too big and might be taken for Petaste. The notes are given above. As a cadence on c is unusual, the reading of N should be followed. N[2] is more like D but probably preserves the correct variant:



-ται ο βα-σι-λευς της δο-ξης.

g ed c g g f·e d- d

Sixth Sunday after Easter

1. Mode II Pl., from e, Finalis e. Nf. 91b, Df. 270b

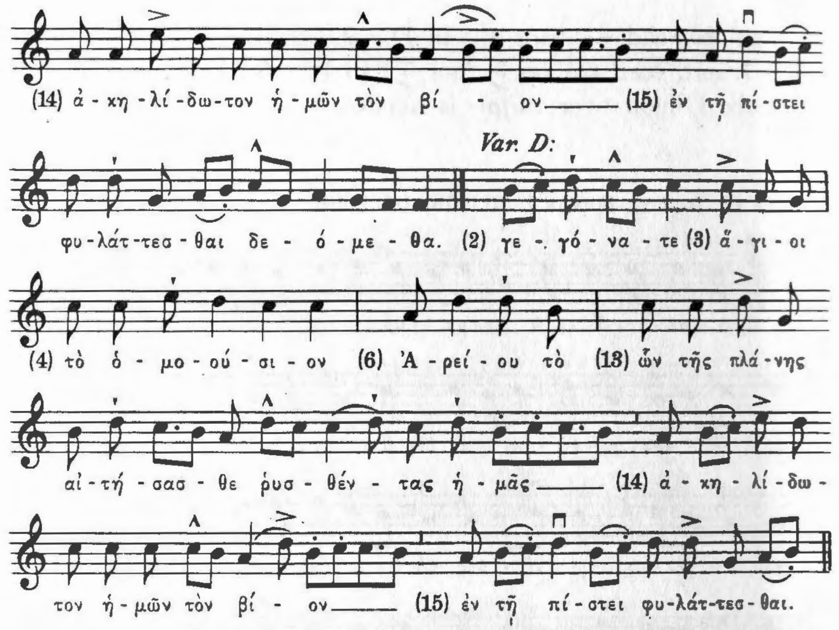
83.



1. σημε]ρον read [neume] (not [neume]) in D. 2. Πα- read [neume] (not [neume]) in N: so D. 7. init. read καὶ ὀρ [neume] (not [neume]) in D. 8. We accept D as it stands: the Oligon over Κυ]ρί- is needed.

2. **Mode III, from c', Finalis f. Nf. 90b, Df. 269b**

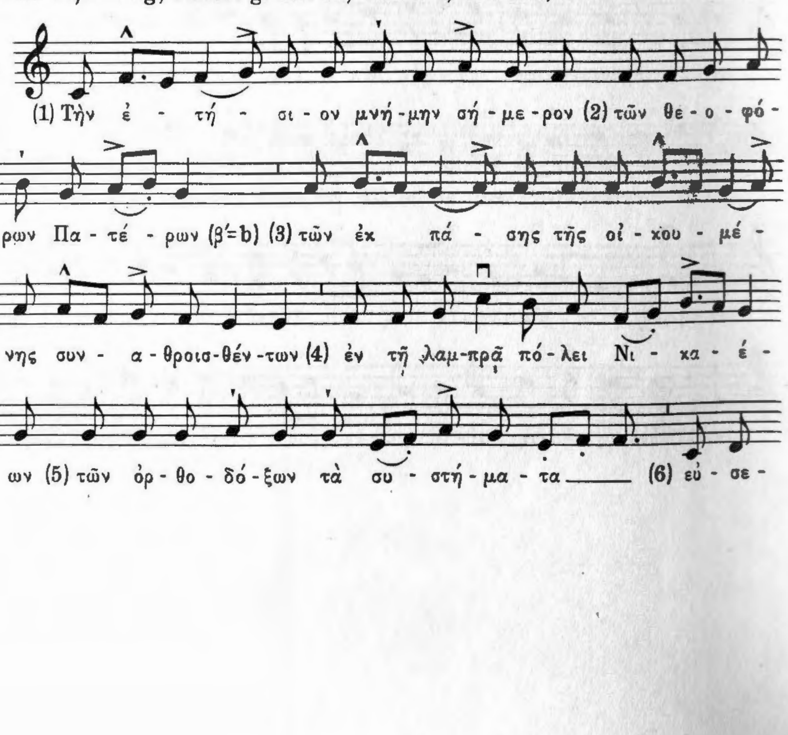




Signature obscure in N and D; but beginning certain. **3.** Read -γι »⌒ (not ») in D. **4.** Read τὸ ὁ ‒ (not —) in D. **13.** Three dots in D over αιτη]σας seem to be meaningless.

3. Mode IV, from g, Finalis g. Nf. 91, Df. 270, Uf. 328, Tf. 276

85.




βοῦν - τες πι-στῶς ἐ - ορ - τά - σω - μεν (7) Οὗ-τοι γὰρ
τοῦ δει-νοῦ Ἀ - ρεί - ου τὸ ἄ - θε - ον δόγ - μα
(8) εὐ - σε - βο - φρό - νως καθ - εῖ - λον (γ' = f) (9) καὶ τῆς καθ - ο - λι -
κῆς Ἐκ - κλη - σί - ας (10) συν - ο - δι - κῶς τοῦ - τον ἐξ - ωσ -
τρά - κι - σαν (11) καὶ τρα - - νῶς
τὸν Υἱ - ον τοῦ Θε - οῦ (12) ὁ - μο - ού - σι - ον
καὶ συν - α - ί - δι - ον (13) πρὸ τῶν αἰ - ῶ - νων ὄν - τα
(14) τοῖς πᾶ - σιν ἐ - δί - δα - ξαν ὁ - μο - λο - γεῖν (15) ἐν τῷ τῆς
πί - στε - ως συμ - βό - λῳ (16) ἀ - κρι - βῶς καὶ εὐ - σε - βῶς
τοῦ - το ἐκ - θέ - με - νοι (17) ὅ - θεν καὶ ἡ - μεῖς



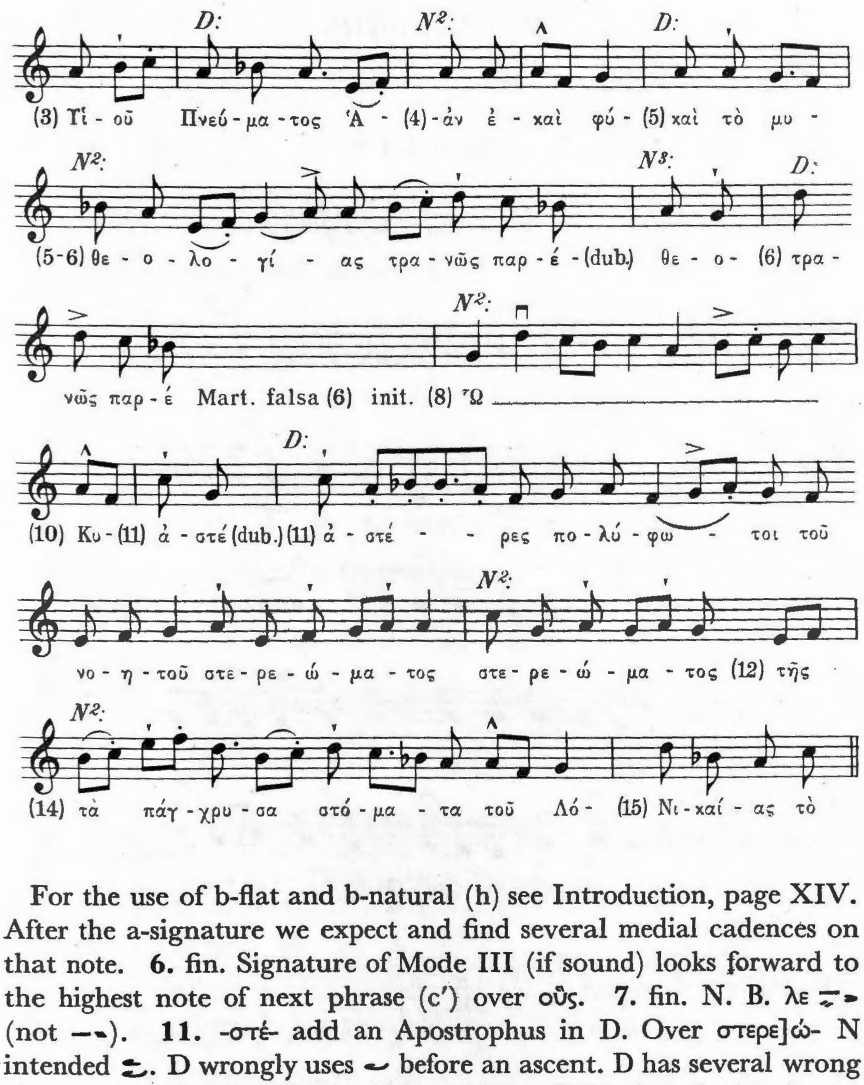
In this difficult hymn N is right as far as line 10 fin. But in lines 11 and 12 N, D, T, and U all have a modulation into the Plagal Mode which is unsatisfactory. I suggest a combined reading thus: follow N as far as Θε- (U is equivalent), then borrow -ου from D (where N has —) and follow U from καὶ in line 12: ο-μο-ου-σι-ον και συν-α- -. All three MSS agree from here to end of line. **14. Omit**

Ison over πᾶ-. It is erased in T: other MSS wrong. N has g-signature at 14 fin. **16.** Follow U: α-κρι-βως και ευ-σε-βως του-το εκ-θε - - με - νοι . In N read ευ σε (adding an Ison). Other variants in U unimportant. **17.** fin. N has g-signature β and at 21 fin. that of Mode IV, also g.

4. Mode IV Pl., from a, Finalis g, Intonation g a a. Nf. 91b, Df. 270b




(8) Ὢ θεί - - α παρ - εμ - βο - λή
(9) θε - η - γό - ροι ὁ - πλῖ - ται (10) πα - ρα - τά - ξε - ως Κυ -
ρί - ου (11) ἀ - στέ - ρες πο - λύ - φω - τοι τοῦ νο - η - τοῦ
στε - ρε - ώ - μα - τος (12) τῆς μυσ - τι - χῆς Σι - ὼν οἱ ἀ -
χαθ - αί - ρε - τοι πύρ - γοι (13) τὰ μυ - ρί - πνο - α ἄν -
θη τοῦ Πα - ρα - δεί - σου (14) τὰ πάγ - χρυ - σα στό -
μα - τα τοῦ Λό - γου (15) Νι - καί - - ας τὸ καύ - χη - μα
dim.
(16) οἰ - κου - μέ - - νης ἀ - γλά - ϊσ - μα (17) ἐχ - τε - νῶς
πρεσ - βεύ - σα - τε (18) ὑ - πὲρ τῶν ψυ - χῶν ἡ - μῶν.
Var. Nº:
- ων πα - τέ - ρων ὁ χο - ρός (2) τῆς οἰ - κου - μέ - νης πε - ρά -



For the use of b-flat and b-natural (h) see Introduction, page XIV. After the a-signature we expect and find several medial cadences on that note. **6.** fin. Signature of Mode III (if sound) looks forward to the highest note of next phrase (c′) over οὖς. **7.** fin. N. B. λε ⁓ (not —). **11.** -στέ- add an Apostrophus in D. Over στερε]ώ- N intended ⁓. D wrongly uses ⁓ before an ascent. D has several wrong signatures and crowded or misplaced neumes. N, though not easy to read, seems to be right. The tasteless accumulation of imagery is in the worst Byzantine manner.

Whitsunday

1. Mode I from a, Finalis d. Nf. 92, Df. 271

87.

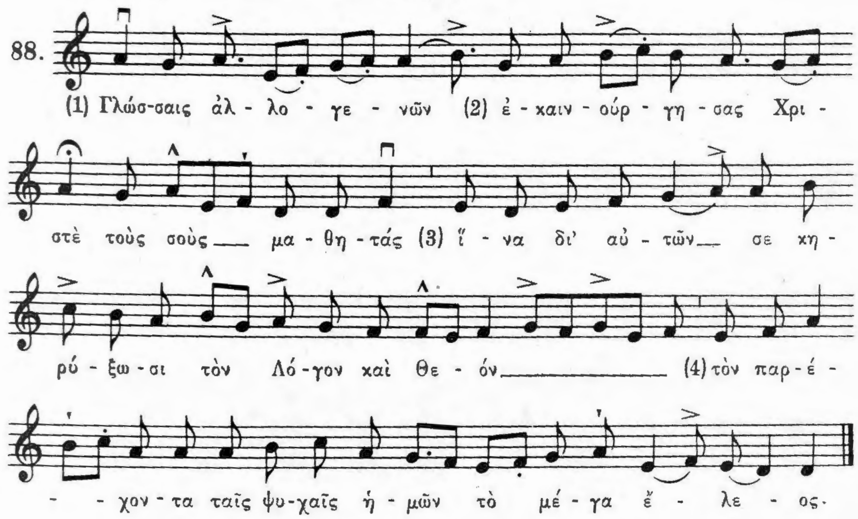


4. fin. N² adds Apoderma but omits it at 8 fin. **5.** fin. D confused, N rightly has μυ-στη - - ρι-ον ο-σον. **7.** fin. D βοω]μεν omit Apostrophus before Elaphron (so N).

Text. 1. D εορτασωμεν. **3.** "The appointed time of promise".

2. Mode I, from a, Finalis d. Nf. 92b, Df. 271

88.



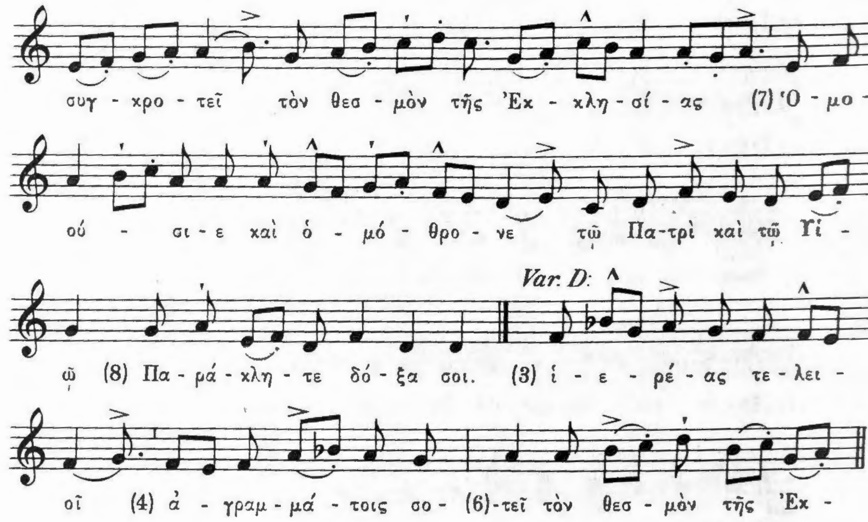
1. N[2] ἀλ f, N[3] obscure. D -νῶν a-. **2.** D ἐ g, γη a, σας a, Χρι g στε a-. **3.** N[2] δι c, αυ e f, ξω g, σι a. **4.** N[2] χον b, τα a; D μῶν g·, τὸ e f, λε d-.

Text 3. τὸν ἀθάνατον Λ. Pent.

3. Mode I, from a, Finalis d. Nf. 92, Df. 271 b

89.



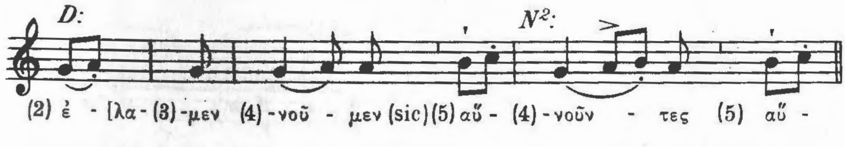


1. fin. Crowded and confused in D: the neumes should read -μα ⁀ το ⁀ Α ⁀ γι ⁀ ον ⁀ (same notes as N) (2) βρυ ⁀ ει —. **3.** Read ἱ]ε ⁀ (not —. This is a common mistake in D. Music v. supr.). **7.** Omit one Apostrophus in D over -θρο-. This gives general agreement with N. **8.** Over -κλη- read ⁀ with N (not ⁀ D).

4. Mode II, from **b**, Finalis e. Nf. 92b, Df. 271b

90.





2. In D read Πνευ ⩦ (=N) not ⩦ . 4. In D read ἀ ‒ (=N) not —. N wrongly punctuates (g-signature) in the middle of this line.

5. Mode II, from b, Finalis e. Nf. 92b, Df. 272

91.



Text very obscure in D, many signs misplaced or piled up in uncertain order; N however is clear. 1. αν-ηγ D is wrong, should be ⸗ ⋗ a bc′. 1. fin. N has the Subsidiary called Thes-kai-apothes which usually stands over this phrase. 3. fin. N has signature β (=g). 5. D και εις

ef d

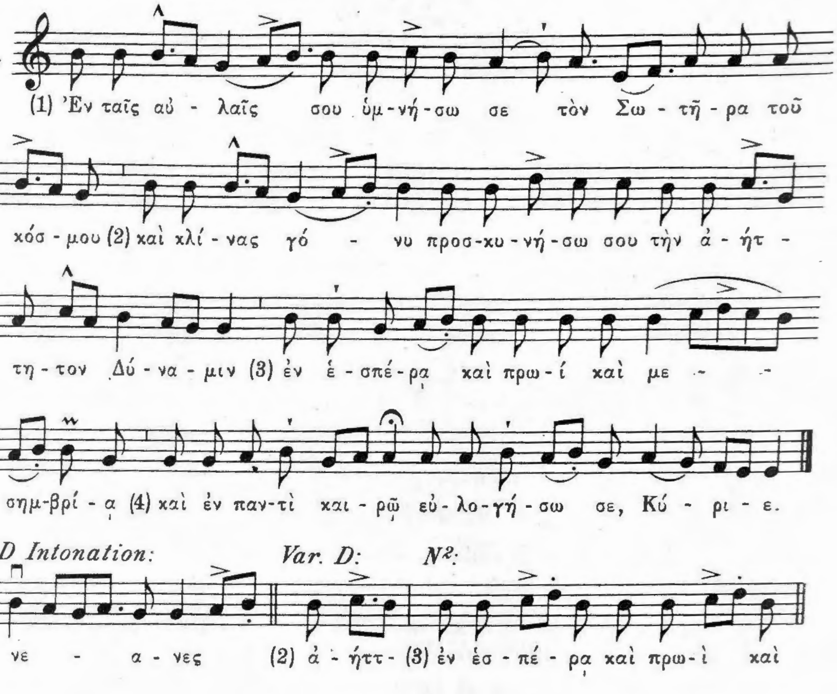
τον αι -ω - - -να συ ει.

g g g-ab a-bc′ g· ef

Text 5. ND τον αιωνα.

6. Mode II, from **b**, Finalis e. Nf. 92**b**, Df. 271**b**

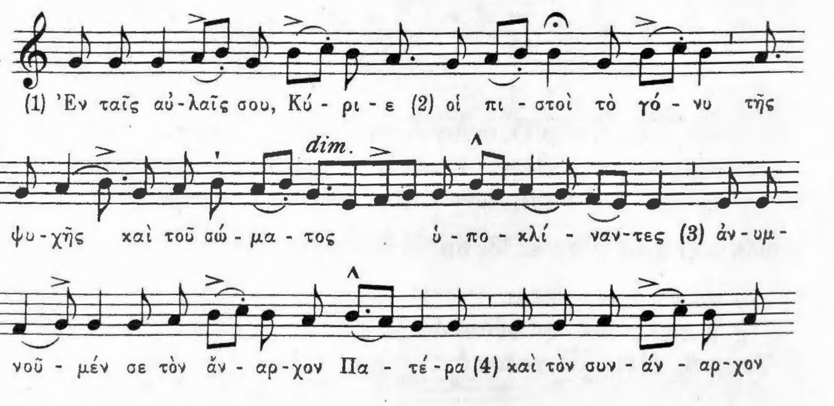
92.

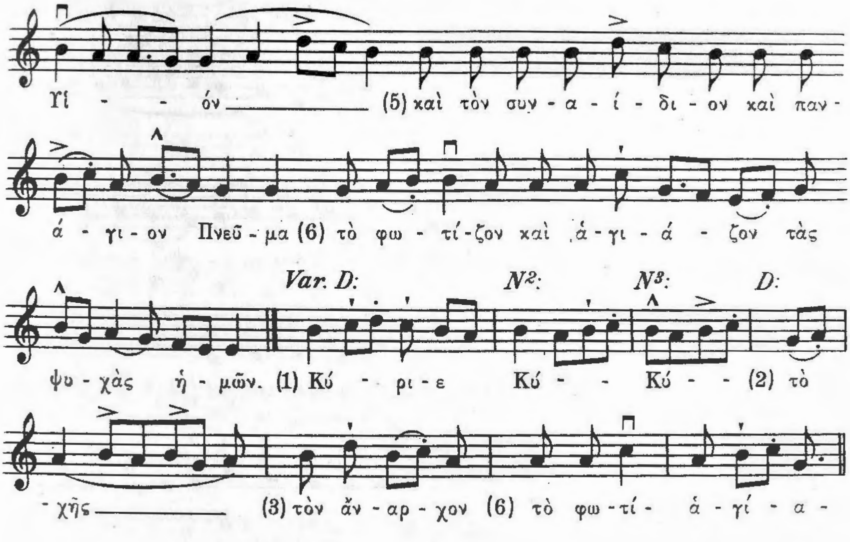


Other variants in N and D are unimportant.

7. Mode II, from **g**, Finalis e. Nf. 93, Df. 271**b**

93.

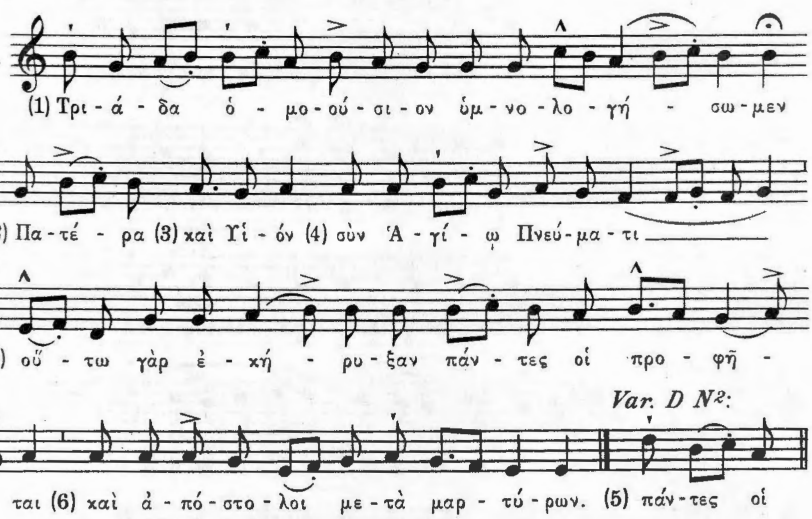




Some other small (and partly wrong) variants in N are omitted.

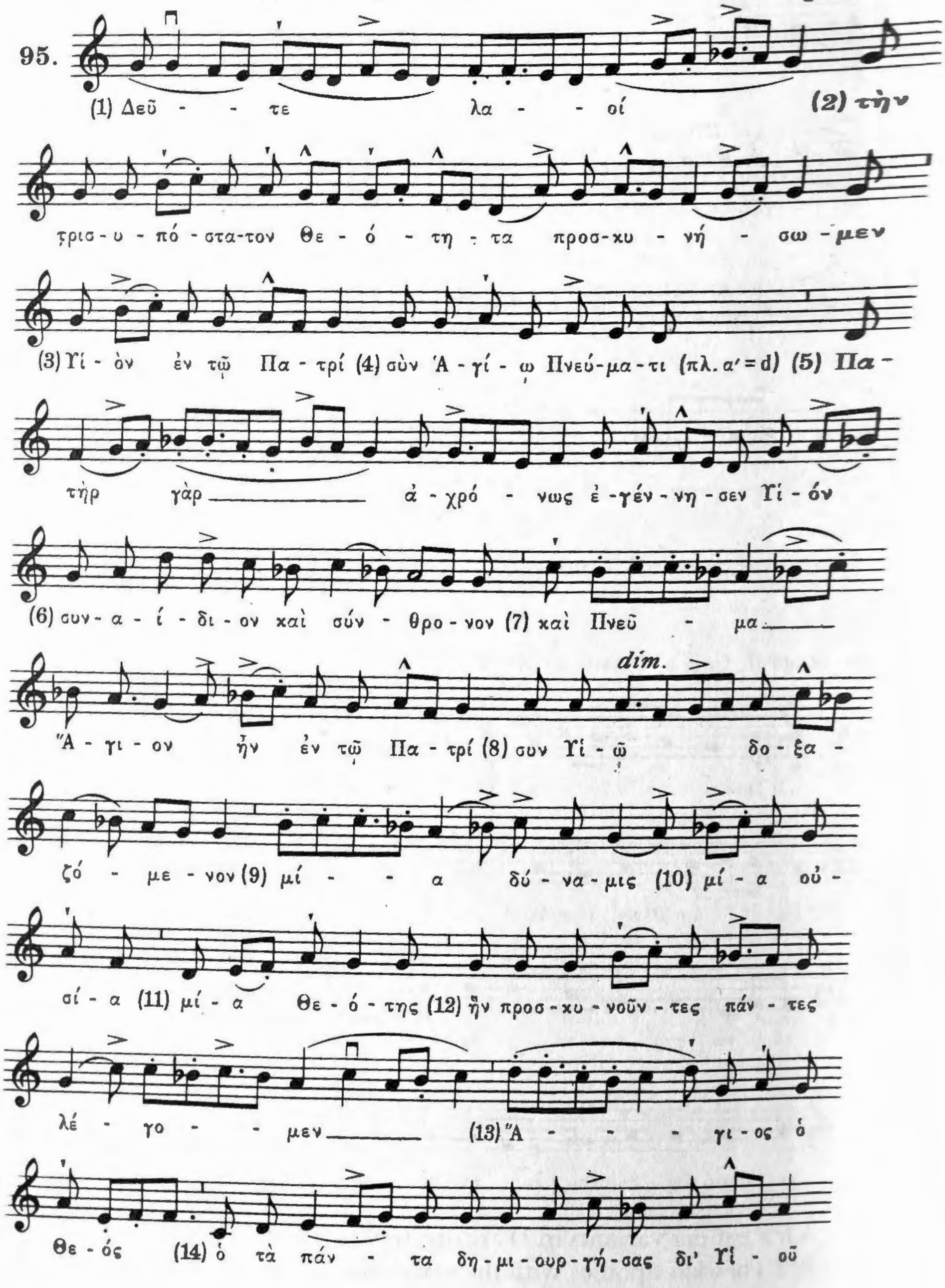
8. Mode II, from **b**, Finalis **e**. Nf. 93, Df. 272

94.



A few trifling variants in D are omitted. **4. fin.** N has the Subsidiary called Thes-kai-apothes with the usual notes (D omits the Subsidiary).

9. Mode IV Pl., from g, Finalis g. Nf. 95b, Df. 274b *Leo Imperator*




(15) συν - ερ - γί - ᾳ τοῦ Ἁ - γί - ου Πνεύ - μα - τος
(γ'= c') (16) Ἅ - γι - ος ἰσ - χυ - ρός (17) δι' οὗ
τὸν Πα - τέ - ρα ἐ - γνώ - κα - μεν (18) καὶ
τὸ Πνεῦ - μα τὸ Ἅ - γι - ον ἐπ - ε - δή - μη - σεν ἐν κόσ -
μῳ (19) Ἅ - γι - ος ἀ -
θά - να - τος (20) τὸ πα - ρά - κλη - τον Πνεῦ - μα
τὸ ἐκ Πα - τρὸς ἐκ - πο - ρευ - ό - με - νον (21) καὶ ἐν Υἱ - ῷ ἀ -
να - παυ - ό - με - νον (22) Τρι - ὰς Ἁ - γί -
dim. dim.
α (23) δό - [χο - χο - βου] ο [βου] ο -
Var.D:
ξα σοι. (1) Δεῦ - τε
λα - (2) Θεότη] - τα προσ (9) μι] - α δύ - να - μις



This long hymn is made on conventional lines, both words and music. Fortunately the manuscripts correct each other, where errors are found. **1.** N has the better reading. **5.** D has a dot after ἐγέννησεν and signature β′ (=g) which looks forward. **6.** fin. ND have c′-signature. **8.** D συν ⸗ Υι ⸗ (N inverts). The Oligon in margin of D is erased. **8.** fin. Signature in N n. l.; D has c′-signature looking forward to principal note of next phrase. **13.** D=N. The Kentema over Petaste belongs to D², which is corrupt here. **14.-15.** Trivial variants in D. **17.** fin. Signature in D n. l.; N πλ. α′ (=a). **18.** Variant in D² is incomplete and cannot be verified. **18.** fin. N has c′-signature. **19.** Over ἀθά]να- read \⸗ with D (N has \⸗ but probably intended an Apostrophus over -θά- after the Petaste.). This ancient Sanctus is often quoted in Byzantine Hymnody. **20.** fin. D has an obscure but seemingly wrong signature. The neumes are right. **21.** fin. N signature n. l.; probably πλ. α′. **23.** In D at the point marked with a dagger (obelus) read ⸗⸗ (so N) not ⸗. Meaningless syllables are put in as an aid to voice-production. Near the end of this vocalization D has a mute Subsidiary, probably the Synagma, (cf. Wellesz, *Hist.* 245 No. 19, second form; my *Handbook*, 28) where N has the Kratemohyporrhoön. Some small differences of N² are omitted.

10. Mode IV Pl., from g, Finalis g. Nf. 95b, Df. 274

96.





D Intonation g a- g g- (νεαγιε). **2.** We follow N² as more melodious: -με [neume] νων [neume]; ND -με [neume] a νων [neume] g-; N³ -με [neume] a e νων [neume] f. **2.** fin. Signature N δ', D πλ. δ', both meaning g. **4.** D εξ] ι[σταντο add Ison (so N). **6.** ετε]ραις after the Apostrophus D made a false start but forgot to erase it. ξε]ναις Duo Kentemata belong to N², making -ναις g a γλωσ a; N³ is corrupt. **6.** fin. DN have c′-signature. **8.** ιδι]ω [neume] all go together though Oligon is faint: D confirms this. **9.** fin. c′-signature in D seems wrong. N has Δ[neume] (=d′). **10.-11.** D has two mistakes, read ερρη]το [neume] (not [neume]) and Δι]ο [neume] (not [neume]); N is right. Other differences slight. **11.** fin. g- signatures in both MSS. **12.** D differs from N in words and music (v. sup.). For the use of b-flat or b(h) in this Mode see Introduction, page XIV.

11. **Mode II Pl., from f, Finalis e. Nf. 94b, Df. 273b**

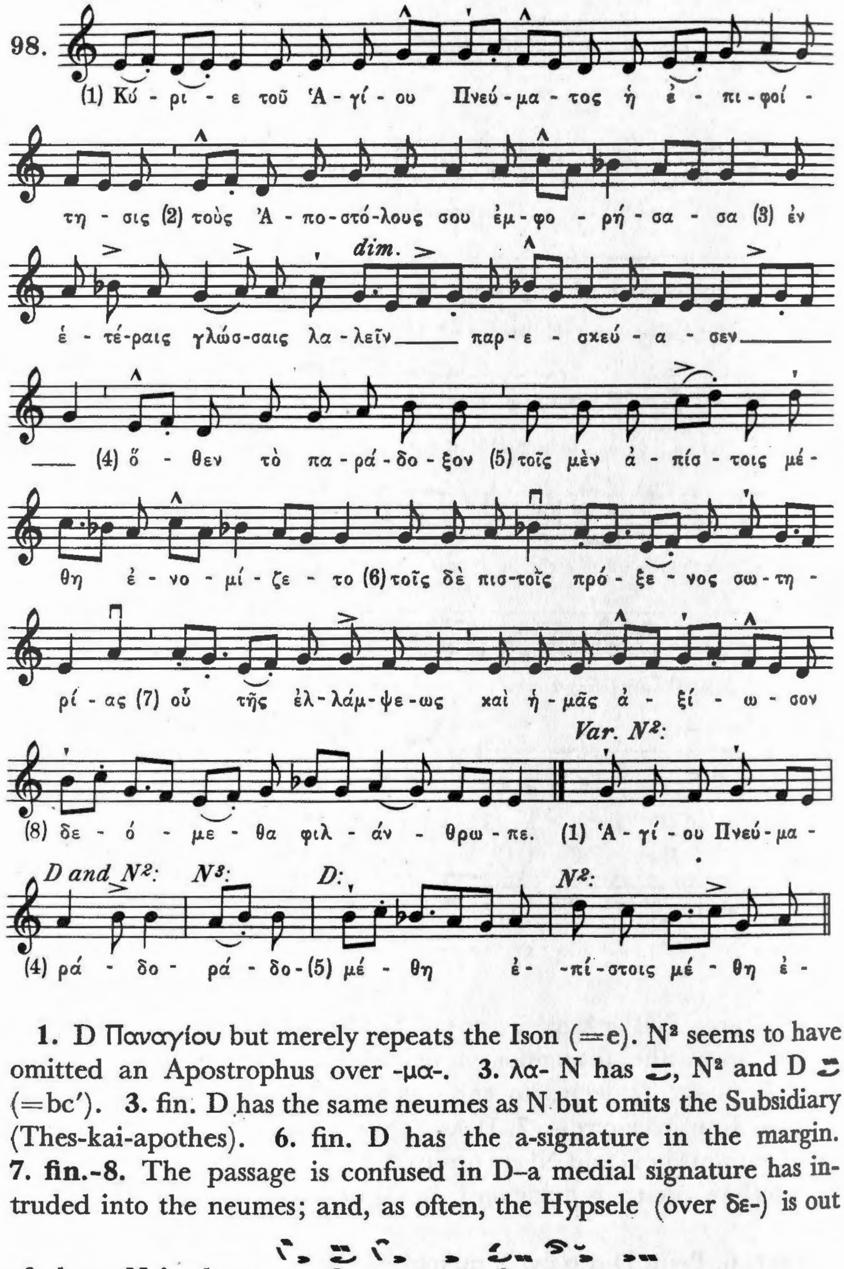
97.



Signature: ND πλ. β′ (= f. The hooks are conventional); D also gives the intonation noted above. **6.** Clearer in N: δε ; D seems to end on g and begins the next phrase with an Ison over στη-. **7.** D λε ga γον g·f τες e (πλ. β′) το e. A few small variants in D and N² are omitted. In spite of the use of f as origin, no interior cadence is made on f, but all cadences are normal for this mode.

Text: **6.** Pent. D αὑτῶν, N αυτου. **7.** Pent. N λέγομεν, D λεγοντες.

12. Mode II Pl., from e, Finalis e. Nf. 95, Df. 273b



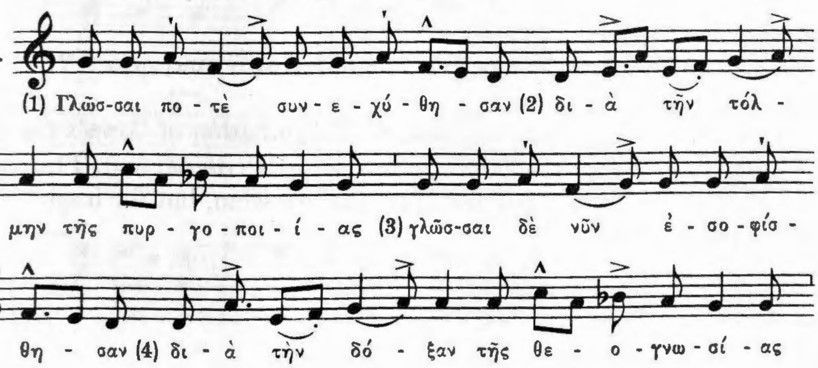
1. D Παναγίου but merely repeats the Ison (=e). N² seems to have omitted an Apostrophus over -μα-. **3.** λα- N has [neume], N² and D [neume] (=bc′). **3.** fin. D has the same neumes as N but omits the Subsidiary (Thes-kai-apothes). **6.** fin. D has the a-signature in the margin. **7.** fin.-**8.** The passage is confused in D–a medial signature has intruded into the neumes; and, as often, the Hypsele (over δε-) is out of place. N is clear: α - ξι - ω - σον δε - ο - με -.

13. Mode II Pl., from g, Finalis e. Nf. 95, Df. 274

99.


9. D is wrong and should read (as N gives) -σον .
Text: 7. Pent. σκήνωσον.

14. Mode IV Pl., from g, Finalis g. Nf. 96, Df. 275

100.




5. The omission of Θεὸς in N and D upsets the balance between lines 5 and 6, while it leaves the verb in line 5 without a subject. As the melody is largely a repetition, we may restore line 5 thus:



Text: **5.** Pent. Θεὸς τοὺς. **7.** N κατηγειτο η συμφωνια. **9.** Pent. ἡ συμφωνία, N διαφωνια.

This hymn seems to be an unsuccessful imitation of Casia's famous hymn for Christmas Αὐγούστου μοναρχήσαντος (*Anthol.* 103). The same balance of clauses and free use of rhyme are seem, but the inspiration is lacking.

15. Mode IV, from d', Finalis g. Nf. 94, Df. 273

101.

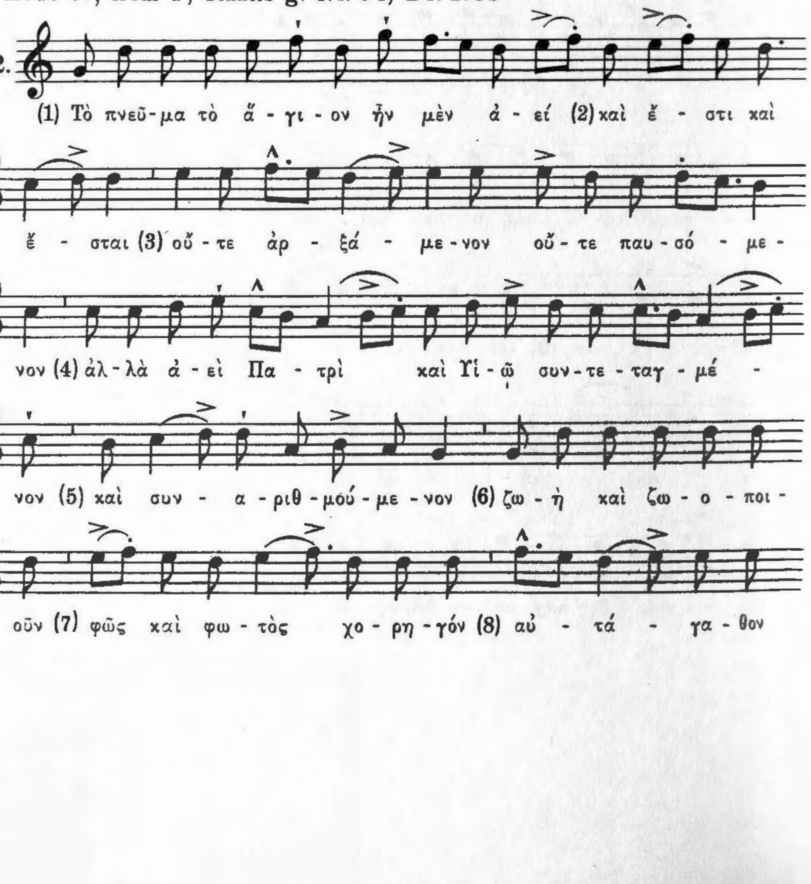




Hymns in Mode IV usually read from g. There are however several examples in the Octoechus where d′ is the starting-note, as it seems to be here. The high emotional tension in this hymn, as in the next, may account for such a course. The b-signature (lines 2 fin., 5 fin., 9 fin.) seems to be wrong. But the c′-signature (lines 3 and 8) is right: D has the formula c′ b c′- which is sometimes used in Mode IV Plagal. Line 9 init. D has (=c′ c′- c′) which looks forward. **11.** fin. D has the signature of Mode IV Δ (=d′). A few trifling variants in the neumes are omitted.

16. Mode IV, from d′, Finalis g. Nf. 94, Df. 273b

102.





1. The sign over -γι- is illegible in D but both hands are clear in N and read right. **3.** Over οὔτε D=N². **4.-5.** Variants slight. N² ἀλ]λὰ probably read Ison (not Oligon). **9.** N² almost=D. The division of notes over -ται καὶ is clearer in N. **10.** fin. Signature in D and N (=c′) looks forward and is followed by a confirmatory Ison. **11.** med. signature of Mode II (=b-natural) in D looks forward. The MSS are in general agreement. **11.** fin. Homoion (repetition sign) in D: line 11 (second half) and line 12 have the same notes.

Text: **6.** N ζωόπιον.

17. Mode IV, from g, Finalis g. (v. inf.) N f. 94b, A f. 308, D f. 273

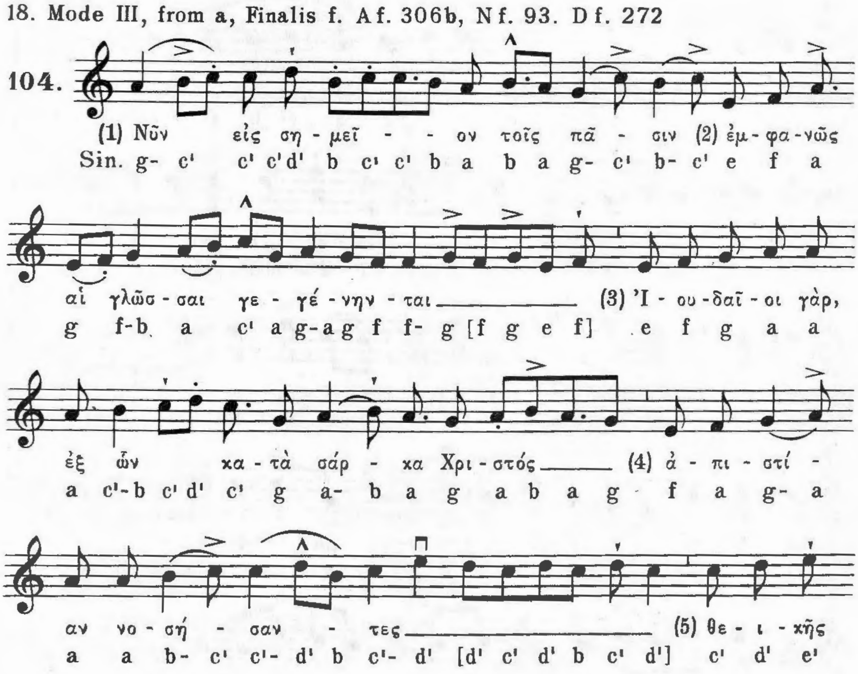
103.



Signature δ⁻⁻—⁄. If read from d′ this hymn would be too high; if read from g, it would end on c, which is unsatisfactory. I propose therefore to take the signature at 12. fin. ιι⁻ in its usual sense of c′ and to add a Hypsele over με-. This gives a better effect and allows the two b-signatures 13 fin. and 14 fin. to have their usual sense, both looking forward. This page of D has been badly rubbed and many readings are uncertain. A agrees closely with N, but has the same difficulty about the pitch. **3.** fin. The b-signature in A D N looks forward. **7.** In D omit Elaphron over πυ]ρος. **10.** fin. -τα N has an Ison and begins line 11 with an Oligon: N² reverses them and adds the f-signature; D n. l. **12.** fin. D has the c′-signature and again at 13 fin., where it looks forward. **14.** N² is obscure, but D seems to agree with N. **15.** fin. D signature δ′=d′.

Text: 8. D εκ πατρος. **11.** A D Pent. δι᾽ οὗ, N διο. There are several rhymes.

18. Mode III, from a, Finalis f. Af. 306b, Nf. 93. Df. 272

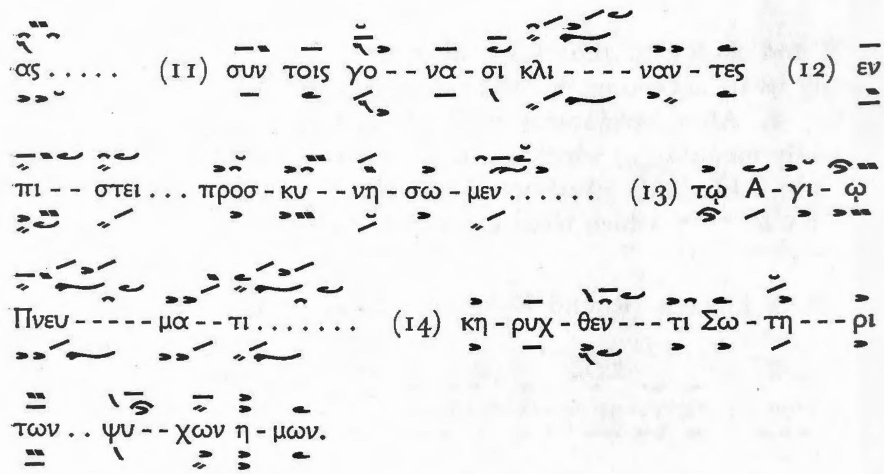



ἐξ - έ - πε - σον χά - ρι - τος (6) καὶ τοῦ θεί - ου
d' d' c' a a c'- b c' d' c' g a b a g e b a g- b b
dim.
φω - τὸς οἱ ἐξ ἐθ - νῶν ἠ - ξι - ώ - θη - μεν ___ (7) στη-ριχ-
b c' a g a b c' b c' e' c'- b- a b b a g g
θέν - - τες τοῖς λό - - γοις τῶν μα - θη - τῶν ___
c'- b a g· fg a- g a b a· f g b b a b- c'- e' c'-
dim.
(8) φθεγ - γο - μέ - νων τὴν δό - ξαν (9) τοῦ εὐ - ερ - γέ - του τῶν
c' c'b d'- c' b a· g a a- a a f· e f g- a b c' g
ὅ - λων Θε - οῦ (γ' = c') (10) Μεθ' ___ ὧν ___ τὰς καρ - δί -
a- g f f c'· b a- c' b a b c' d'
dim.
dim.
- - - ας ___ (11) σὺν τοῖς γό - να - σι κλί - - - -
e' b c' a- b· c' c' d'· c' d' d' c' c' d' [e' d' e' c' d']
ναν - τες, (12) ἐν πί - στει προσ - κυ - νή - σω - μεν ___
c'- c' d' f'- e' f' g' e'- f' d' b e' e'· d' b- c'
(13) τῷ Ἁ - γί - ῳ Πνεύ - - - μα - τι ___
a b a g a g-a [b a b g a] g- c' c'· [d' c' d' b c']
(14) κη - ρυχ - θέν - τι Σω - τῆ - ρι τῶν ψυ - χῶν ἡ - μῶν.
b c' d' b c' a g b g a b c' a- g f f-

N and A are in the closest agreement throughout—which may justify us in accepting the excursions into the Plagal Mode in lines 5–6. **4.** After νοσήσαντες both N[2] and A have the signature ῠ (usually meaning g) which seems to be wrong, although the melody is right. **11.** After κλίναντες N has [neume] (usually f, here c′) and N[2] πλ. δ′ [neume] which looks forward to the next d′.

18. A f. 306 b (Round Notation); Sinai 1244 (Coislin Notation).





Explanation of Coislin Neumes (Key below music):

1. Νῦν Oxeia=4th upwards; στη- an Ison implied over Bareia; -μεῖ- only Xeron Klasma given: formula remembered; τοῖς only Bareia, notes remembered; πᾶ- Oxeia=4th upwards; -σιν Apostrophus remembered over Diple. **2.** Position of Chamele makes no difference; -νῶς Oxeia=3rd upwards. There is a variant in a Patmos MS αι γλωσ σαι [gf b ga falso] which is rather more like Sin. 1244. I give the likeliest notes. γε Bareia only: notes remembered; -γε- Oxeia=3rd upwards; -ται Ison omitted over Diple: the Little Kylisma implies the usual flourish. **3.** ὤν an Oligon (which appears in A) seems to be remembered over the Diple; σάρ- Oligon understood over Diple. **4.** Chamele merely shows lower Finalis; -στη- Oligon understood over Diple; -σαν- Ison understood over Diple, remembered phrase with Bareia; -τες Oligon understood. This gives us c′- d′; the Little Kylisma may here have the extra note at the end—which would bring line 5 into agreement (cf. *Handbook* 26 inf.). **5.** χά- Oligon (here=) understood over Diple. No trace of Antikenoma in Sin.; the second Apostrophus=4th downwards; -τος Xeron Klasma, notes remembered. **6.** Elaphron very rare in Cois. Its position does not alter its value; φω- Oxeia has accentual value only; ἡ- Kentema+Oligon may=ascending 2nd; -ώθη- progressions remembered over Diple; -μεν Xeron Klasma as above. **7.** -θέν- Kratemohyp., the ascending note is understood; τοῖς Apostrophus=3rd downwards; λό- Oligon re-

membered over Diple; τῶν Apostrophus=3rd downwards; -θη- Xeron Klasma (as above); -τῶν Thematismus Eso, notes remembered over Diple (three times); the Duo Kentemata are often added to the Oligon. **8.** -γο- Ison may be understood over Bareia—a common phrase; -μέ- Kratemohyp., as above; δόξαν Kuphisma, here with only accentual value answering to in Round Notation. **9.** τοῦ Oxeia accentual value, even when written above Ison (cod. H, the oldest known Middle Byz. MS, has kept this usage); εὐ- Apostrophus=3rd downwards; -γέ- Oligon remembered over Diple; τῶν ascending note remembered over Bareia; ὅ- Oligon remembered. **10.** Sinai 1244 has διὸ instead of μεθ'ὧν. The Cois. may begin again from the upper Finalis after a full close. We assume a common formula over the Bareia: a short form of Thematismos Eso follows; -δί- Oligon understood over Piasma; -ας Double Apostrophus=3rd downwards. Klasma implies another note, probably Oxeia. **11.** -σι Bareia, assume same notes as in line 10; κλι- understand Ison over Diple, the Kylisma follows. **12.** εν Oligon+Kent.=ascending second; πι- ascending note remembered over Diple. The Hypsele only reminds us that a high note (f′) is intended; -στει Elaphron understood over Diple; προσκυ- Apostrophus=3rd downwards; -νη- Oxeia=3rd upwards; -μεν Elaphron understood over Diple. **13.** Kylisma twice, as above. **14.** -θέν- Oligon remembered over Piasma; -τι Apostrophus=3rd downwards; ψυ- so many formulae belong to the Bareia that there is some doubt here as to the most suitable: c′b would spoil the cadence: c′ alone is the simplest choice. The Bareia may qualify a single Oligon in the Round Notation (cf. *Byz. Zeitschr.* 1937, 352, No. 14).

In this version b-flat is implied where the staff-notation gives it.

19. Mode III, from a, Finalis f. Af. 306b, Df. 272b, Nf. 93b, Tf. 278





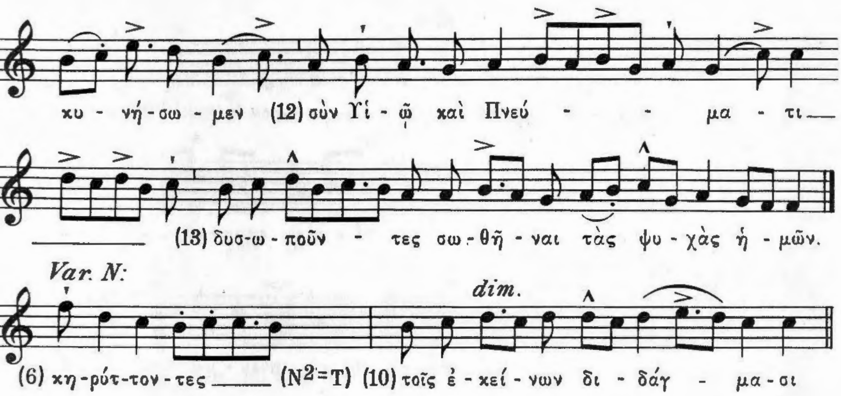
Signature ⌐—⁓. N shows the closest agreement with A. **5.** Over πι- D adds Hypsele, which may have been part of a signature. N² is incurable. **6.-9.** fin. a long passage mostly in the Third Plagal Mode (Barys) which requires b-flat: all MSS support this transition. **7.** D has πυ]ρι ⸗ ⁓ ◡ of which nothing can be made. We must restore ⸗ for ⸗ giving virtual agreement with N. **8.-9.** T=A². **10.** init. N T have c′-signature. **11.** fin. doubtful signature in T: neumes clear. **13.** N² has Little Kylisma over Πνευ- giving as an optional ornament what A supplies in full.

Text: 10. A N D Pent. Διό, T μεθ ων.

20. Mode III, from a, Finalis f. Tf. 278b, Nf. 93b, Df. 272b

106.





This hymn certainly begins from a. The intonation in T is corrupt and seems to read d'- c' b c' b· a g a b c'-; N and D give the a-signature.

The version in T is a remarkably pure example of Mode III, not one b-flat being needed. In line 8 -τον omit the Duo Kentemata (so N). At 10 fin. the signature of IV Plagal (=g) is wrong, but the neumes are right. This Mode often has the c'-signature which should be read here.

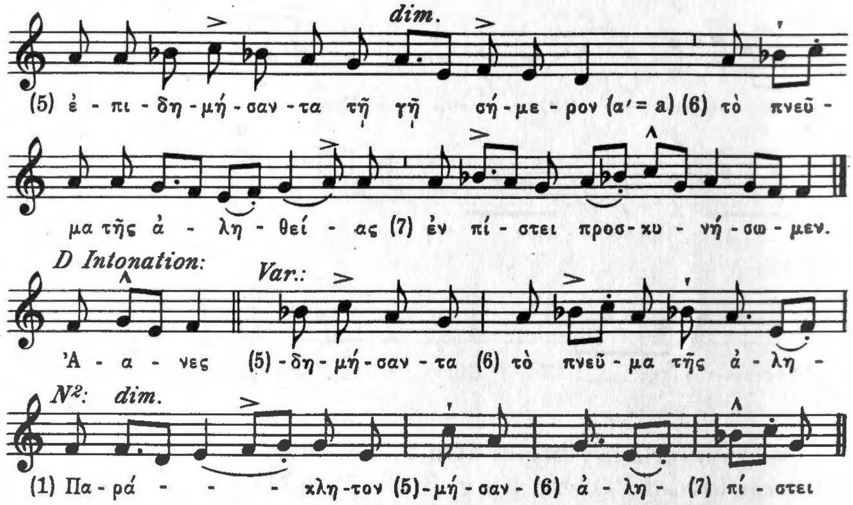
N is in general agreement with T. In line 4 over -σε we may omit one Apostrophus, to make c'· a, where T gives b a (Antikenoma in both MSS). This will bring N into line with T and secure the proper cadences. **9.** -ερ- probably read (D and N[2]) not in N; but the latter is right in T.

Text: 13. N κηρυχθεντι σωτηρι, T κηρυχθεντες σωτηρι: sequor Pent. In lines 1–2 in spite of the order, we should take ἀφ' ὕψους with κράτος "power from on high".

21. Mode III Pl. (Barys), from f, Finalis f. Nf. 95, Df. 274; Pent. deest.

107.





3. fin. D has c′-signature and intonation c′ b c′.

Text: 1. N πατερα, D σωτηρα; the latter makes no sense, but N may be rendered, "Having a Comforter in presence of the Father, even Christ our God, (and having) another Comforter abiding on the earth to-day, even the Spirit of Truth, let us worship (Him) in faith".

All Saints' Sunday

1. Mode I, from a, Finalis d. Nf. 96b, Df. 275

108.





3. init. D has Apostrophus *in rasura:* this is right: N agrees. **1.-7.** only trifling variants in D and N. **9.** fin. over -σω- the Elaphron (clear in N) is partly smudged in D. **11.** fin. N signature Barys (=f); D α′ (=a) which looks forward.

Text. 4. N D ο συλλογος. **5.** N D θεολογημα. **7.** D συνταγμα. The verb in line 9 governs all these abstract nouns, beginning with the adjectival τὸ τίμιον. **9.** Pent. τὴν μν. πνευ. ἑορτ.

2. Mode I, from a, Finalis d. Nf. 96b, Df. 275b

109.





4. fin. Ison over last syllable clearer in N. D mart. Mode II (falso).
7. D corrupt, N rightly gives δι - δασ - κα - λους τε και ο - σι - ους.
10. D seems to have made a mistake here and tried unsuccessfully to rectify it in line 11. We follow N thus (10) σε - βασ - μι -ως μα - κα - ρι - σω - μεν $\frac{\lambda}{\pi}$ α (11) συμ - φω - νως εκ - βο - η - σαν - τες. **13.** fin. D has the fuller ornament f- g f g e f. **15.** fin. N²: α (16) νι - κας κατ.
bc′ a a
Thus N² reads from the signature with a break in the chain of intervals. We should, in both hands, keep b-natural (h) as an appoggiatura to c′.
17. D uncertain: we follow N: και ταις ψυ - χαις η - μων το με - γα ε - λε - ος.—Other variants unimportant.

Text: 10-11. μακαρίζοντες .... ἐκβοήσωμεν Pent. D. **16.** φιλοχρίστῳ Pent. N, πιστοτατω D. For references to contemporary events, which are rare in Byzantine hymns, cf. my *Byz. Mus. and Hymnogr.* 26.

3. Mode II, from b, Finalis e. Nf. 97, Df. 275b




νευ - ταί (13) καὶ ἁ - λι - εῖς τῶν ἀν - θρώ-πων (πλ·β'= a) (14) χαί -
ρε - - - τε ___ μαρ - τύ - ρων ὁ δῆ - μος (15) οἱ
ἐκ πε - ρά - των γῆς συν - α - θροισ - θέν - τες εἰς μί - αν πί - στιν
(16) καὶ ὑ - πὲρ ταύ - της βα - σά - νων αἰ - κισ - μοὺς ___ ὑ - πο - μεί -
ναν - τες (πλ·α'= d) (17) καὶ τε - λεί - ως τὸν τῆς ἀθ - λή - σε - ως στέ - φα -
νον εἰ - λη - φό - τες (πλ·β'= a) (18) Χαί - ρε - - τε ___
___ πα - τέ - ρων ὁ με - λισ - σών (19) οἱ τὰ ἑ - αυ - τῶν σώ - μα -
τα τῇ α - σχή - σει κα - τα - τή - ξαν - τες (πλ·β'= e) (20) καὶ νε -
κρώ - σαν - τες τὰ πά - θη τὰ τῆς σαρ - κός (21) τὸν νοῦν θεί - ῳ
ἔ - ρω - τι ___ ἐ - πτε - ρώ - σα - τε (πλ·β'= a) (22) εἰς οὐ - ρα - νοὺς
ἀν - έ - πτη - τε (23) καὶ σὺν ἀγ - γέ - λοις ___ εὐ - φραι - νό - με - νοι


(24) ἀ - πο - λαύ - ε - τε τῶν αἰ - ω - νί - ων ἀ - γα - θῶν (25) Ἀλλ'
ὤ ——— προ - φῆ - ται, ἀ - πό - στο - λοι (26) καὶ μάρ - τυ - ρες
σὺν ἀ - σκη - ταῖς —— (27) τὸν ὑ - μᾶς στε - φα - νώ - σαν - τα
(28) ἐκ - τε - νῶς δυσ - ω - πεῖ - τε (29) τοῦ λυ - τρω - θῆ - ναι ἐξ ἐχ - θρῶν
(β'=g) ἀ - ο - ρά - των καὶ ὁ - ρα - τῶν (30) τοὺς ἐν πί - στει (31) καὶ
dim.
πό - θῳ —— τε - λοῦν - τας (32) τὴν ἀ - ει - σέ - βα - στον
Var. D:
Nº:
D:
μνή - μην ὑ - μῶν. (2) εὐ - φραν - θῶ - μεν - θῶ - (3) - γέ - γο - νε
(4) πλου - το (5) ἐν φω - νῇ ἀ - γαλ - λι - ά - σε - ως (6) καὶ
(9) ἔ - λευ - σιν Χρι - στοῦ τῷ κόσ - μῳ (12) ἐθ - νῶν σα - (15) πε - ρά - των
γῆς συν - α - (16) - μοὺς ὑ - πο - μεί - (17) ἀθ - λή - σε - ως στέ - (18) - τε ——
accel:
—— (19) πα - τέ - ρων (21) τὸν νοῦν θεί - ῳ ἔ - ρω -

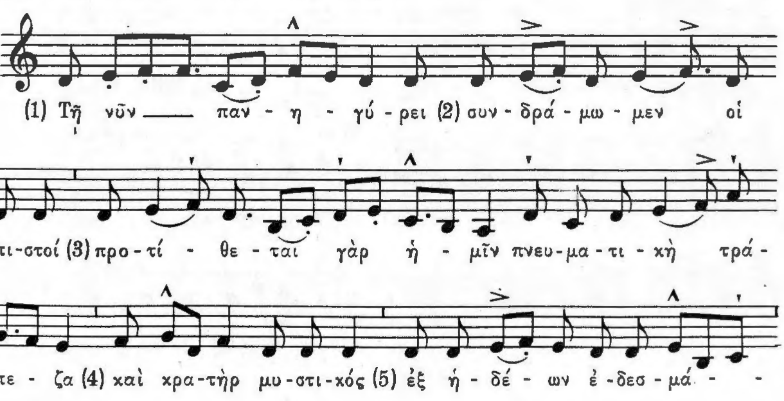


This long hymn is regular and conventional with many repeated phrases. N is clear throughout. The g-signature β⁻⁻ is used in lines 8 after χαίρετε, 9 fin., 11 fin., 14 fin., 18 after χαίρετε, 18 fin., 23 fin., 28 fin., and 29 after ἐχθρῶν. The a-signature (ef g a) is found in N as shown above, and in D at 7 fin., 10 fin., and 13 fin. **7.** -τε D Gorgon and over -τε in line 11; also over the group in line 14. **16.** D forgot the sign over ὑ[πομει- and filled the gap by spreading out the foregoing neumes: follow N thus: αι - κισ - μους υ - πο - μει -. **21.** D is wrong: perhaps omit Oligon over νοῦν giving the notes recorded above. **23.** The Phthora is probably a later addition and may suggest b♭ a-flat g over -λοις. (The Phthorae were not differentiated apparently until the 15th century). D has no Phthora here. Over ευ[φραι- add a Kentema to Oligon in D (v. sup.); N is right. **25.-28.** Variants trifling. **31 fin.-32.** D puts the a-signature awkwardly here: the neumes are τε λουν τας την (=N).

Text: 10. ὡς om. Pent. **16.** D αικισμων. **17.** N τελειον. **20.** τὰ om. Pent. **21.** D ετροπωσασθαι. **22.** N ανιπτασθε, D μετεστηται. **23.** D N αυλιζομενοι.

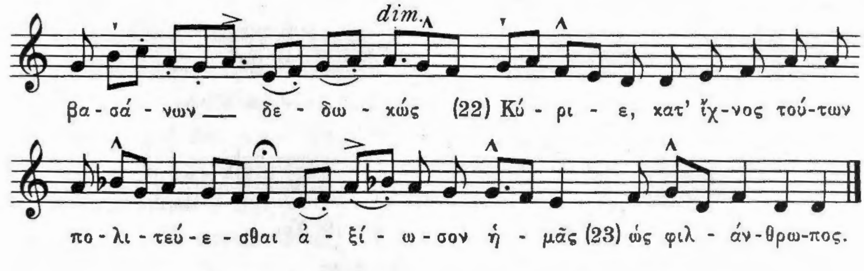
4. Mode I Pl., from d. Finalis d. Nf. 98b, Df. 277b

111.





των εὐ - φρο - σύ - νης πλή - ρης (6) αἱ τῶν μαρ - τύ - ρων ἀ - ρε - ταί
(7) οὗ - τοι γὰρ οἱ καρ - τε - ρό - ψυ - χοι (8) ἐκ τῶν πε - ρά - των
τῆς γῆς (9) τῶν τοῦ σώ - μα - τος ἄκ - ρων (10) ἑ - τε - ρο - πό -
νους αἰ - κισ - μούς (11) τῷ Θε - ῷ προσ - ή - νεγ - καν (12) θυ - σί -
αν λο - γι - κήν (13) πᾶ - σαν ἀκ - μὴν ἡ - λι - κί - ας (14) οἱ μὲν
τὰς κε - φα - λὰς ἀ - πο - τεμ - νό - με - νοι (15) οἱ δὲ καὶ ἐ - πὶ
dim.
νῶ - τον ξε - ό - με - νοι (16) ἕ - τε - ροι δὲ χει - ρῶν δι - αι -
ρέ - σεις (17) καὶ πά - σης ἁρ - μο - νί - ας (18) πάν - τες ἅ - μα
οἱ Ἅ - γι - οι (19) τῶν τοῦ Χρι - στοῦ πα - θη - μά - των (20) κοι - νω -
νοὶ γε - γό - να - σιν (21) Ἀλλ' ὁ στε - φά - νους αὐ - τοῖς ἀ - μοι - βὰς



Medial signatures: 2 fin. πλ. α′, 4 fin. id., 6 fin. α′ (=a), 7 fin. id., 12 fin. πλ. α′, 13 fin. id., 17 fin. α′ (=a), 18 fin. βαρυς, 20 fin. πλ. α′. **5.** -δεσ- read ⸗ with D, not ». N repeated the Apostrophus once too often.

Text: 15, 16. Order of words differs from Pent. **17.** ἅμα is put in this line by Pent., not in line 18. This long hymn is a sad example of inferior workmanship, the contrast between the "feast of good things" promised in lines 3–5 and the list of tortures in 14–17 being thoroughly inartistic.

5. **Mode II Pl., from a, Finalis e. Nf. 99b, Df. 278**

112.





Initial signature πλ. β′ ef g a-. Medial signatures: 2 fin. πλ. β′ (=e), 5 fin. πλ. β′ (=a) as at the beginning, 6 fin. β′ (=g) and in 9 before ὁσίων and in 11 before τιμίων and at 11 fin., at 12 fin. πλ. β′ (=e), 13 fin. β′ (=g). **1.** -στοί Seisma, Hyporrhoe annulled, also in 9. **11.** At the end of -τε omit Kentema and read \⌐ ≺ •••. The notes given by D are equivalent. The first part of 11 is sound and agrees with 9. We prefer b-natural because of the pause on that note, the Finalis of

Mode II, but resume b-flat towards the end of 11. **13.** init. N is obscure and has been emended by N^2 and N^3 with the result that the passage is almost illegible: seems the likeliest reading. D (which should be like N^2) supports this view. Over -βάρ a later hand in N has added a Phthora, which would suggest g- c′c′ c′ a-flat b-natural a-flat g. No Phthora in D.

Text: 2. N επικροτησωμεν ..... πανηγυριζοντες.

6. Mode IV (v. inf.) N f. 98, D f. 276b, Pent. deest.

113.

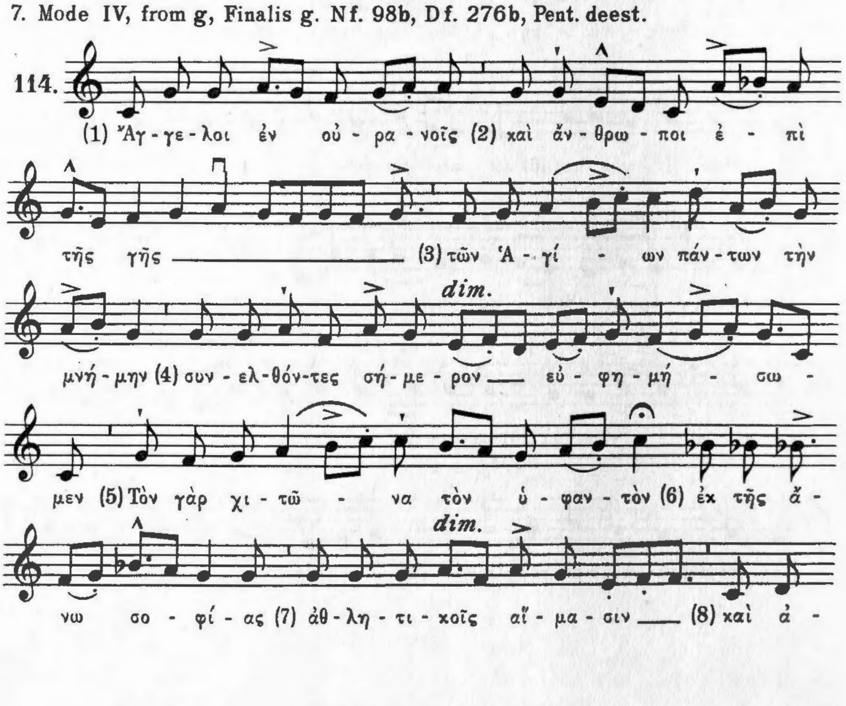




Initial signature: N has δ, here meant for c, which is irregular. D gives this as an alternative to the usual form. **1.** -ορ- N^1 has ⩦ N^2 —ʼ carelessly written. **2.** We have combined the two hands to gain a better melody and avoid a modulation. **4.** Omit Hypsele over φ- in D where N has Oligon only. **4.** fin. N δʹ (=g). **6.** fin. D has the f-signature; N has βʹ (=g) falso; neumes clear. **8.** Over -τρο- omit Oligon in D where N has Petaste only. **8.** fin. N has signature δʹ here meaning c. **9.** fin. D has πλ. βʹ falso, for g. **12.** The final cadence of N is rare in the sticherarical species. D has a more usual form (v. sup.).

7. Mode IV, from g, Finalis g. Nf. 98b, Df. 276b, Pent. deest.

114.





Medial signatures: 2 fin. N[2] β′ (=g), 4 fin. δ′ (=g), 6 fin. id., 10 fin. β′ (=e), 12 fin. γ′ (=f). The modulation in line 6 is awkward; but there is no sign of corruption and D agrees. **2.** ἐ[πὶ D has ⸗ = b-flat. **3.** init. D confused; N rightly gives των ➘ α – γι ⩳ ⪅. **8.** D ἀ[γώνων the dot over the Oligon is a flaw. There are no important variants in N.

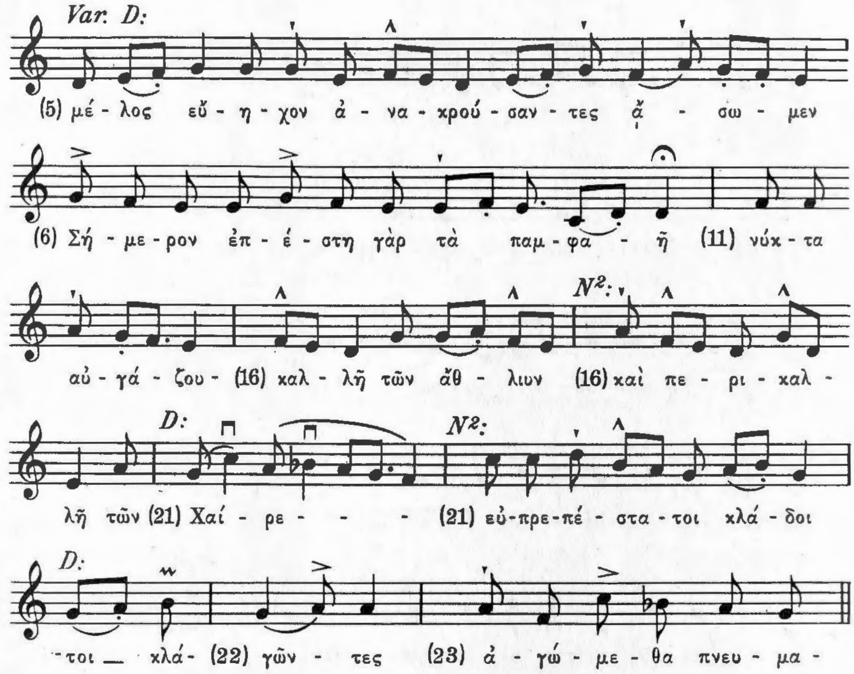
Text: 10. D καρπωσαμενοι. **12.** D η εκκλησια σου χριστε. **13.** D βοα σοι, N αιτειται. The imagery in lines 5–11 is very unskilfully applied.

8. Mode IV, from g, Finalis g. Nf. 97b, Df. 277, Pent. deest.

115.




στέ - - - - ρας; (14) ἀλλ' ἐ - κεί - νοις φῶς ἐ - πι - τε -
θέν (15) τὸ κάλ-λος ἀπ - έ - σβε - σε (16) τὰ ἔν - θε - α καὶ πε -
ρι - καλ - λῆ τῶν ἄθ - λων χο - ρεύ - μα - τα (17) Χαί - ρε - τε οἱ -
κου - μέ - νης ὁ νό - μος (18) καὶ ζῆ - λος ὁ ζω - τι - κός
(19) Χαί - ρε - τε τῶν πι-στῶν ὁ κυ-πρισ - μός (20) αἱ - μά - των ἀθ -
λη - τι - κῶν (21) Χαί - ρε - - - τε εὐ - πρε -
πέ-στα-τοι κλά - δοι (22) ἐξ ὧν τρυ γῶν - τες (23) εἰς ἐ - στί -
α - σιν ἀ - γώ - με - θα πνευ - μα - τι - κήν (24) ὑ - πὲρ ἡ - μῶν ἱ -
κε - τεύ - σα - τε ἀ - παύ-στως (25) ὅ - πως λά - βω - μεν πα -
ρὰ Χρι - στοῦ (26) εἰ - ρή - νην καὶ τὸ μέ - γα ἔ - λε - ος.



Cadences: 1 fin. δ=c, 7 fin. δ′=g, 9 init. et fin. id., 10 fin. β′ (=b) falso. This is a very common mistake, which the scribe of N² made again at 14 fin. 12 fin. δ=c, 15 fin. γ′ (=f), 16 fin. c (and probably at 18 fin.), 20 fin. g, 23 fin. g. **1.** D ὁ add Elaphron (so N). **3.** ἐφ- read Duo Kentemata in D, not Kentema, which is absurd. **4.** Enarxis in N marks (rather unsuitably) the beginning of a phrase. D probably means - πε - στα - - των καλ - λι -; the Ison over -των and Oligon
ba g–ab a- a af
over -λι- belong to D² but make no sense. N is right. **4.** fin. D has -των [neumes] badly written, but meaning the same as N. **7.** N -ρα [neumes]; D has the same, but not so clear. **8.** D κα [neume] λε [neume] (b♭ b♭). Other variants trifling. **9.** fin. Homoeon in D: some likeness between lines 9 and 10. In 10 D seems to be at fault: erasure after -νη. We may omit Ison over -κει-, where the passage will have the same value as N.

12. D is corrupt, we follow N: μαρ - μα - ρυ - - γας after which N and D agree. **12.** fin. wrong signature in D πλ. β'. **13–15.** Variants trifling. **16.** D over -λων read Elaphron (not Ison) Apostrophus. N is right. **18.** In D put Kentema above Oligon (so N) over ζῆ-. **21.** In D read χαι (not –) ρε (not –) giving the notes recorded above. This ornamental phrase usually ends on g, but N seems sound. In D omit Ison over Kuphisma at κλά-. **24.** fin. N πλ. α' falso, but notes are right.

Text: **5.** N ειπωμεν, D ασωμεν. The poet probably meant to pause at σήμερον; otherwise γὰρ is third word; but the composer disregarded this. **16.** D τα εθεα και περικαλεις sensu caret.

9. Mode II Pl., from f, Finalis e. Nf. 99, Df. 278, Pent. deest.

116.




(9) ἡ τοῦ αἵ - μα-τος ὑ - μῶν χύ - σις (10) τὰς εἰ - δω-
λι - κὰς σπον-δὰς ἐ - ξή - ρα - νεν (11) ἡ σφα - γὴ
ὑ - μῶν ἀπ - έ - τε - κε (12) τῶν πι - στῶν τὸ πλή - ρω - μα
(13) τοὺς ἀ - σω - μά-τους ἐξ - ε - πλή - ξα - τε (14) τῷ Θε-
ῷ στε - φα - νη - φό - - ροι παρ - ίσ - τασ - θε (15) πρὸς ὃν
ἀ - παύ - στως πρεσ - βεύ - σα - τε (16) ὑ - πὲρ τῶν
Var. D:
ψυ - χῶν ἡ - μῶν. (2) βά - σις (3) τοῦ εὐ - αγ - γε - λί - ου
D:
(4) Σω - τῆ - (5) ῥη - (= N2) (5 fin)-τε (6) ἐν
(8 fin) -σαν (9) ἡ (11 fin) -κε (12) τῶν πι - (14) -νη - φό - -
-θε (15) ἀ - παύ-στως πρεσ - βεύ - σα - τε (16) ὑ - πὲρ

Initial signature $\frac{\lambda}{\pi}$ β. Medial signatures: 1 fin. πλ. β′ (=e), 13 fin. id. **2.** fin. Sign. Mode II (=b) in D. **3.** init. b-natural is perhaps better at the beginning of a line. There are several passages below where either flat or natural could be defended. **3.** τε- D falso, N recte. **5.** fin. D adds a Gorgon (accel.). **6.** Omit Ison over γὰρ in D (N is right). **10.** fin. D has the same notes as at 8 fin. **13.** Read an Apostrophus over -ξα- (so D); N has this in the similar passage in 14. **13.** fin. D has Homoeon (lines 13 and 14 are alike).

The words of this hymn are vigorous and effective, with several rhymes. But the tune is conventional: the cadence of Mode II Plagal (a- g fe e) and many familiar ornaments are used over and over again. b-natural (h) is assumed in several places where there is a temporary transition into Mode II, e. g. 4 med., 15 med.

10. Mode II Pl., from e, Finalis e. Nf. 99b, Df. 278b, Pent. deest.

117.



4. fin. D gives the b-signature instead of g—a common mistake. N is right.

Text: 2. Read ὅσοι with D, meaning "As many as are Apostles, prophets, and martyrs, plead ye etc.". The composer seems to have missed the sense. N seems to read οἱ which is meaningless here.

11. Mode IV Pl., from g, Finalis g. N f. 100, D f. 278b, Pent. deest.

Cyprianus

118.



7.-8. corrupt in D. Over τοῦ add Duo Kentemata and over -βευ- add Kentema; over εἰς read ➛ (not ↷). The result is shown above. N is right.

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Transcr. Vol. V, Octoech. II:

p. XIX post med. (Cod. Peribleptus description): *read* B. S. A., *not* J.H.S.
p. 68, No. 5, *read* Mode I Pl., *and in l. 1* tua, *not* tria.

p. 93 at the bottom of the page, *read* δ
p. 168, l. 1. Cf. Song of Solomon, 1,17 "The beams of our house are cedar and our rafters of fir."

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